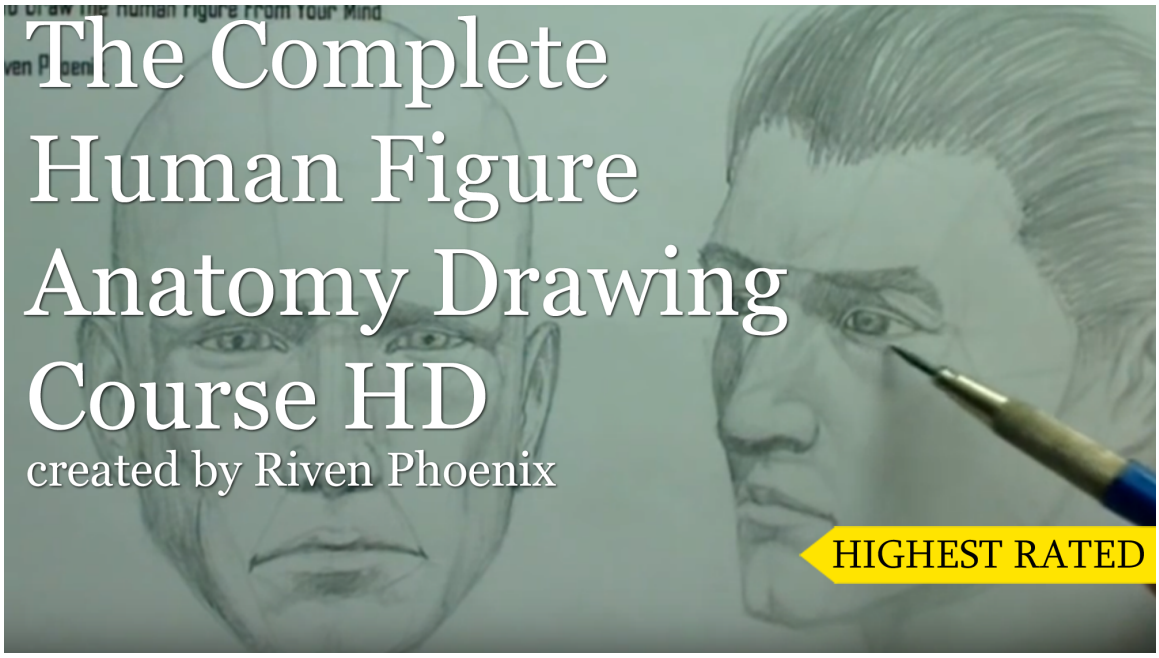

The Structure of Man

Learn to Draw the Human Figure From Your Mind with Riven Phoenix

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Figure Drawing Lesson 027 - The Fitting of Scapula on Chest Cavity

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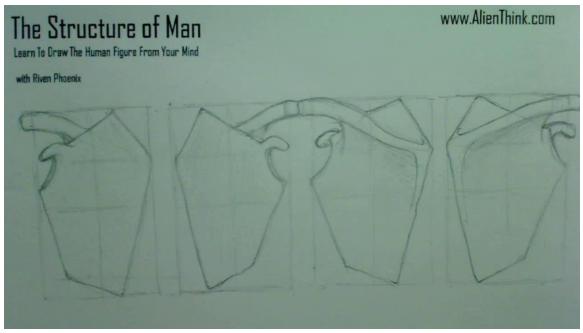
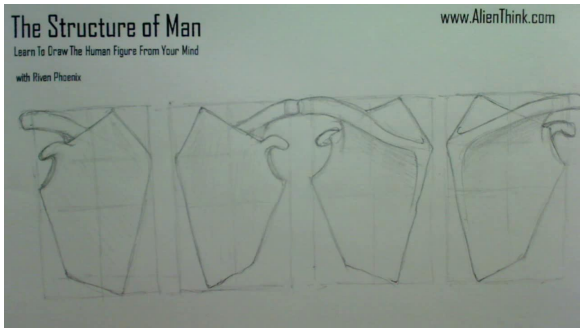
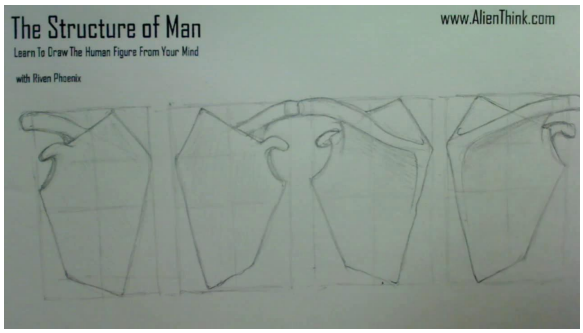
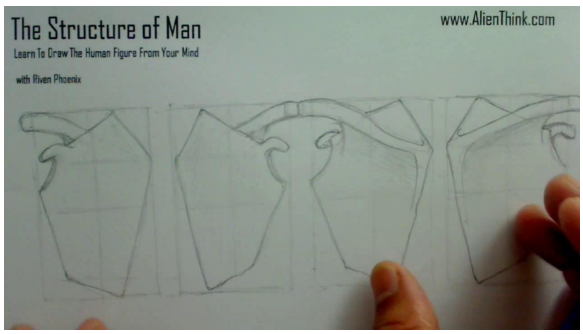
1		Hey guys, my name is Riven Phoenix, and welcome to the structure of MAM, your intro
2		of the hidden figure from your mind training course.
3		Okay, so in the previous lesson here we pretty much accomplished the goal of understanding
4		how the scapula is from the front and the back.

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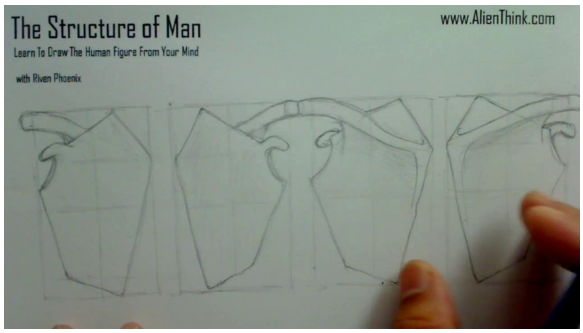
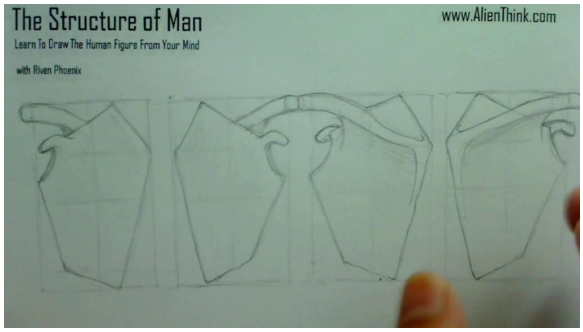
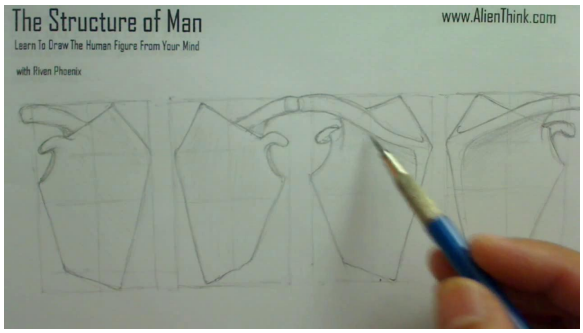
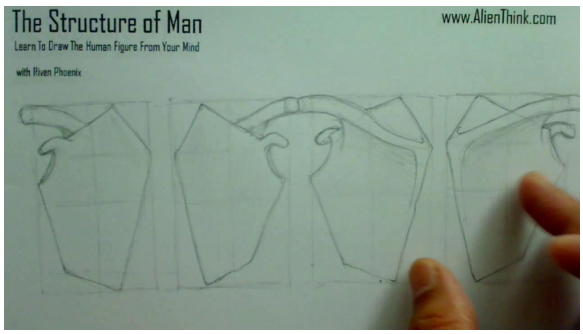
5		And really we just need to get a very general idea of the scapula.
6		And this is an important concept is because we really don't have to know every
7		like all these nook and cranny curves up this, we just need to know the basic concept
8		of it because usually the scapula is always going to be covered up with muscles

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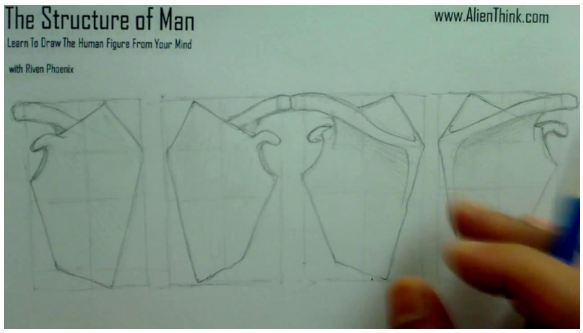
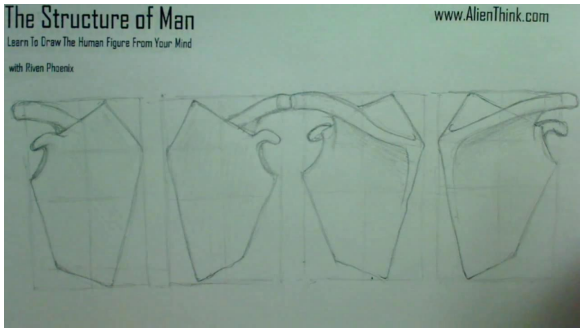
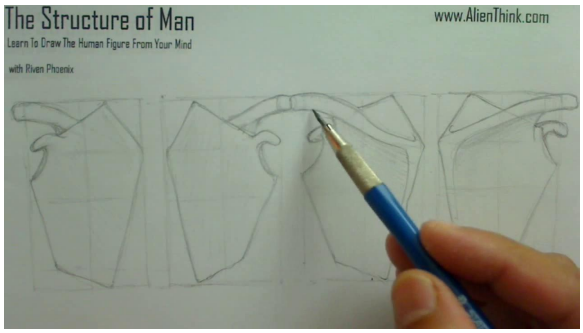
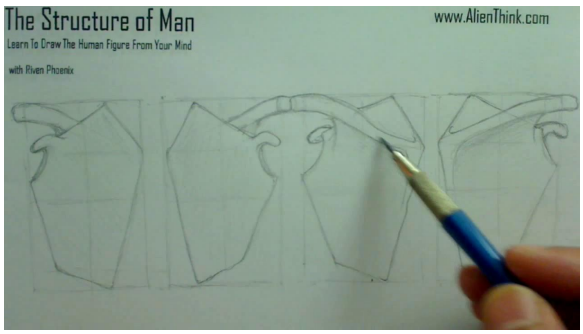
9		anyways, right?
10		So over here in this part, right?
11		So let's say if we were looking at this part, the deltoid muscle is going to be
12		all attached over here, then you're going to get your other muscles here and then

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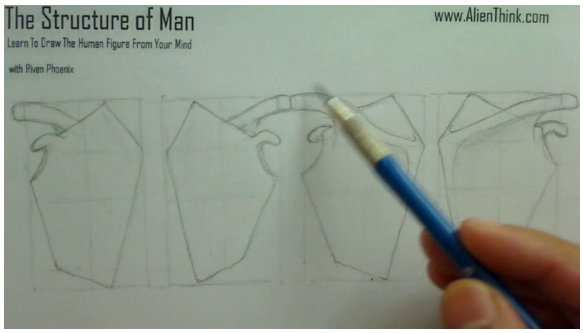
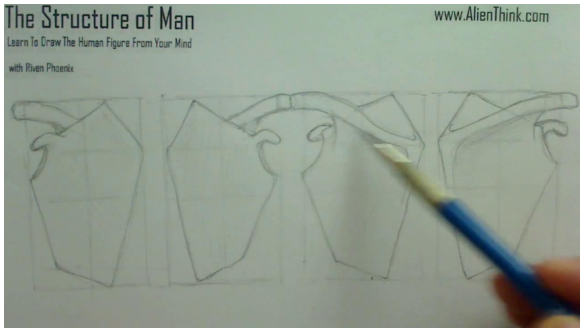
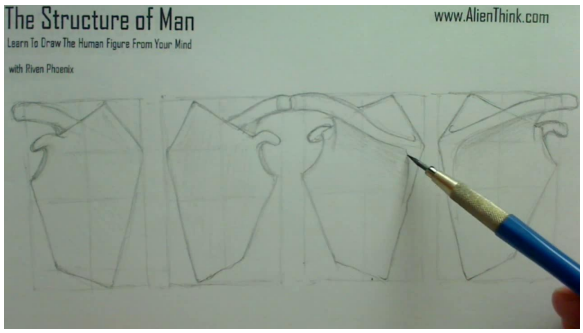
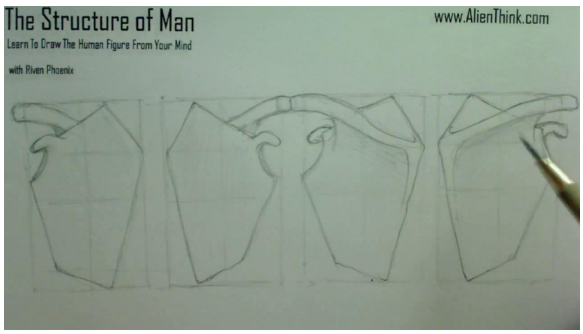
13		your back muscle over here.
14		So it's really this bone is all that is really going to show in the top area anyways,
15		right?
16		And you'll see as we move to the course why that is.

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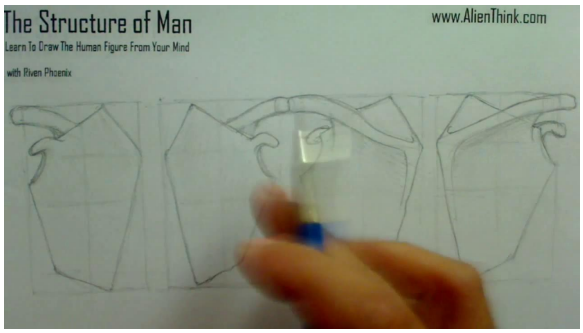
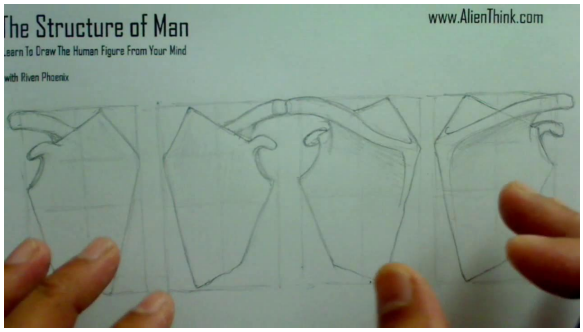
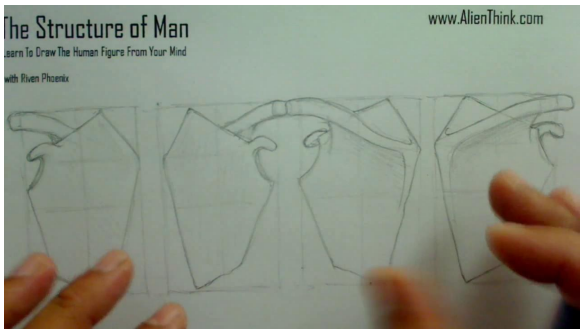
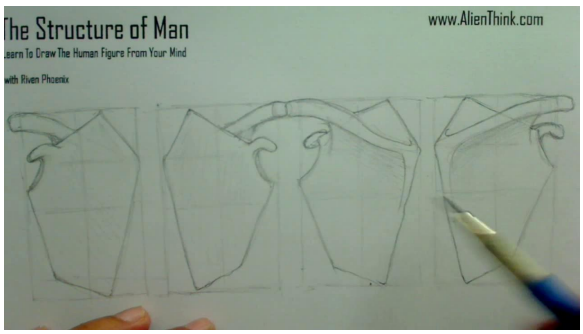
17		But we have understood it very accurately over here.
18		Now remember that this is just a toolkit, right?
19		So you can you make more curves here, curve it in a little bit, right?
20		It's going to be a little different when you, depending on a different,

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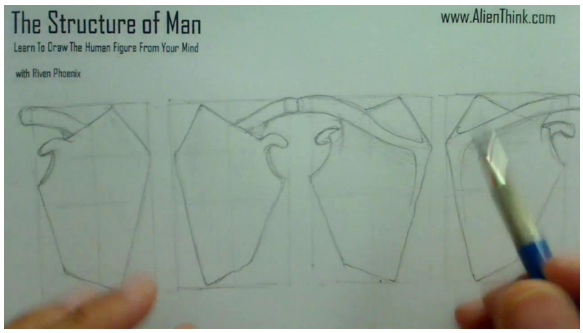
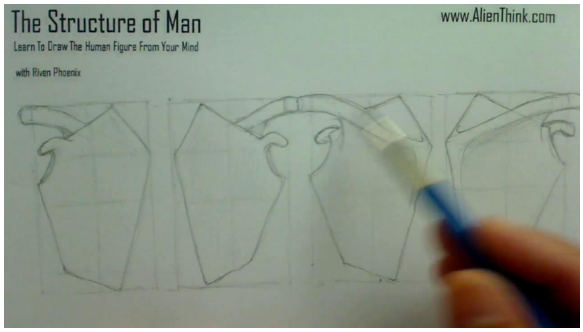
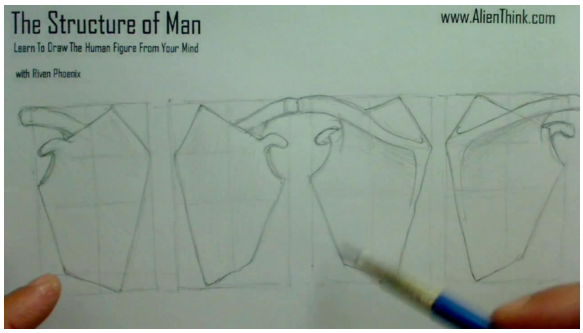
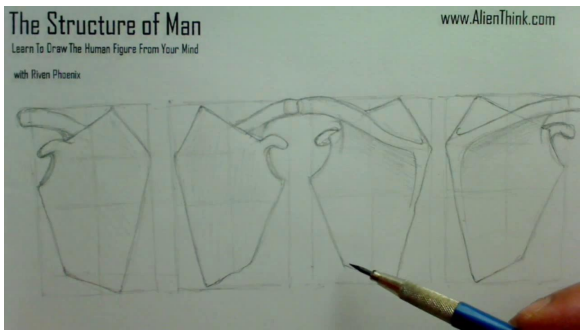
21		each person is going to have a slightly different version of the scapula,
22		but the idea is always going to be the same, really it's just going to be the
23		difference in the curves.
24		So now what we need to do is we need to attach this to the back of the invention that

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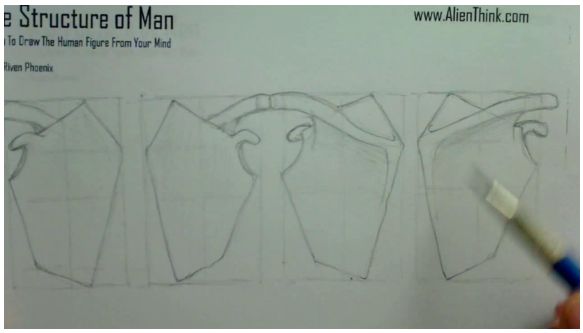
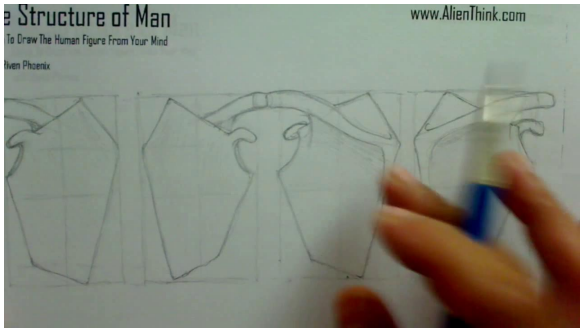
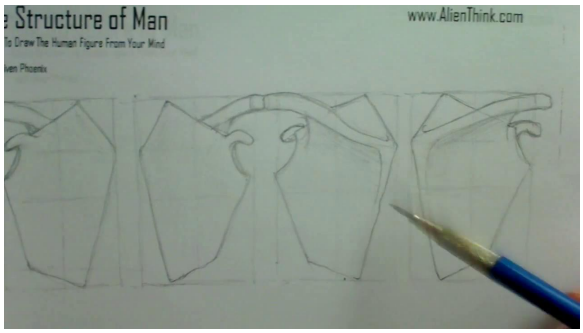
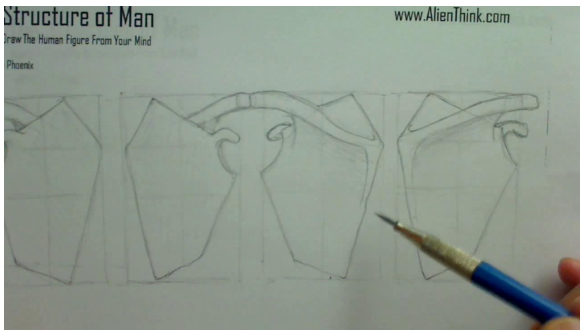
25		we created so far.
26		So let's work on doing this.
27		So in this lesson here is where I'm going to introduce, start introducing you to a
28		very important concept and figure drawing and that is just understanding ratios.

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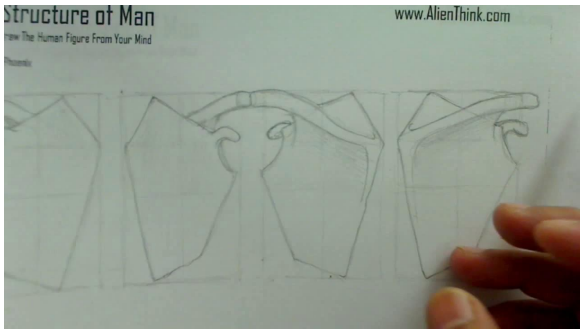
29		So ratios are something that when you're drawing out the back, what you have to
30		do is really just make some very simple judgment calls and here I'll explain that
31		in a little bit too.
32		So let's draw out the back over here.

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33		So here I'm just going to draw out the top half of the figure, right?
34		So here we're just going to draw out just about here so it fills up the
35		page right here.
36		So this is like the X for the crotch area, this is the top, this is going to be

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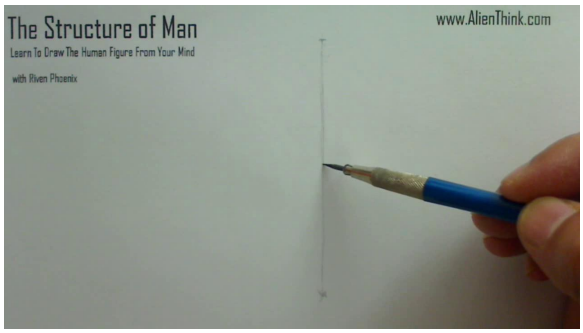
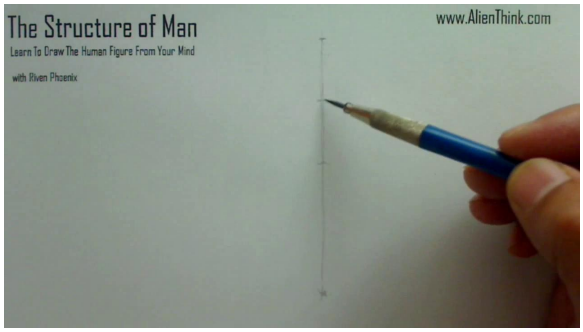
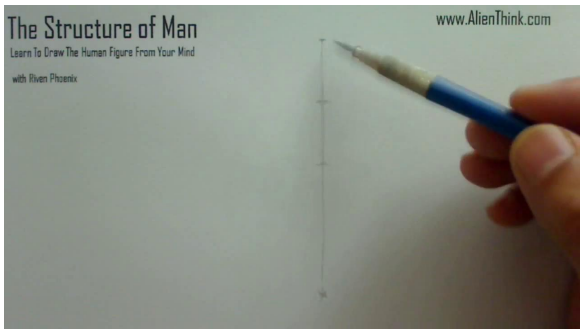
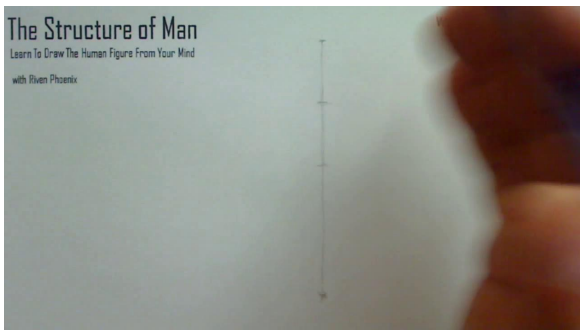
37		where the bottom of the pack muscles is and this is going to be where the bottom
38		of the chin.
39		Now remember the reason we always do it this way is because right now we're doing
40		studies, right?

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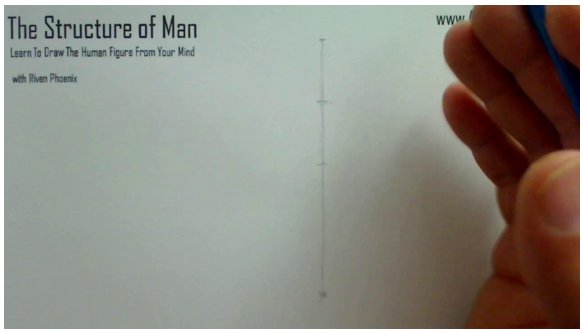
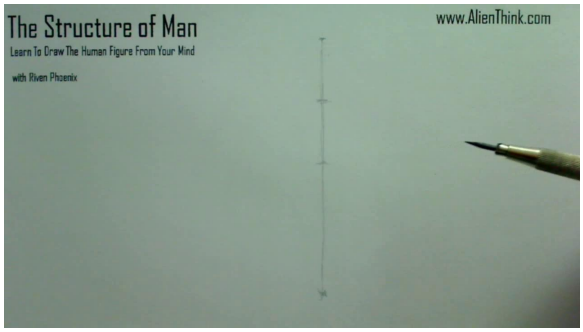
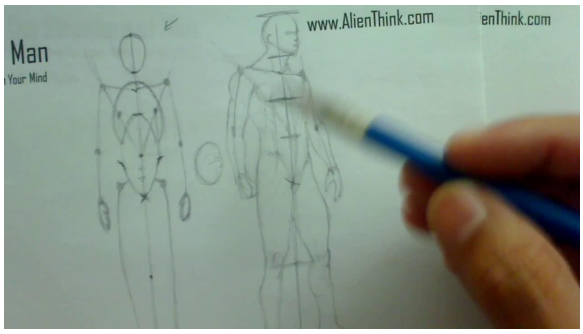
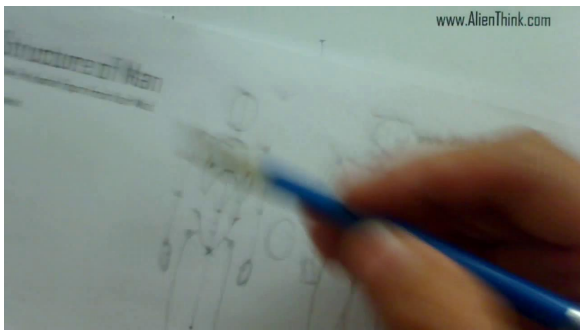
41		It's obvious that when we're drawing it that I proved to you in the first lesson,
42		when we do it out that we're going to be able to draw the figure in a much more
43		very organic fashion, right?
44		But we have to use the toolkit to always understand things.

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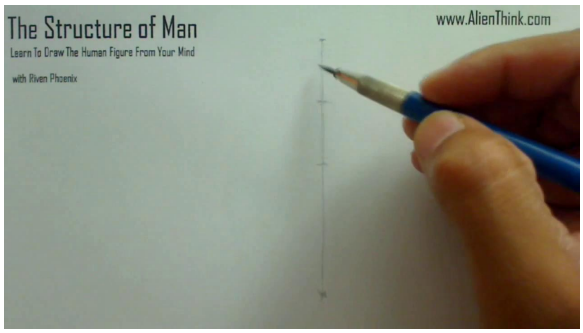
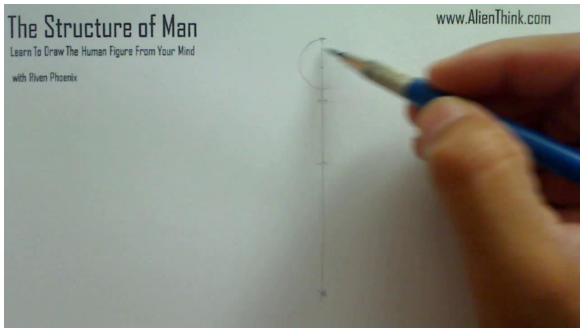
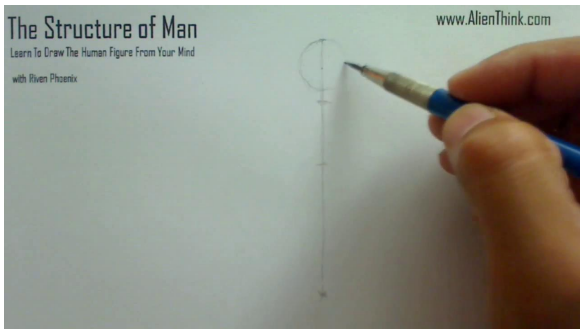
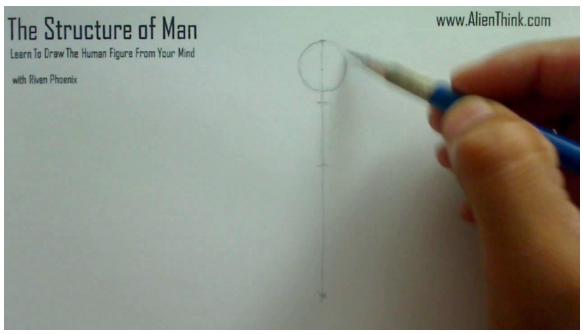
45		So here I'm just going to draw out just the basic idea here for the skull from the
46		back view, right?
47		So we want to draw this out fairly accurately over here because this is going to be
48		an important part of understanding ratios.

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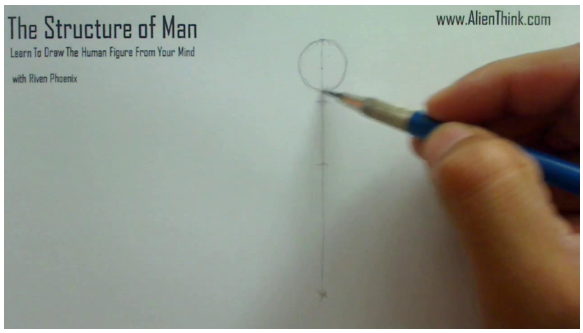
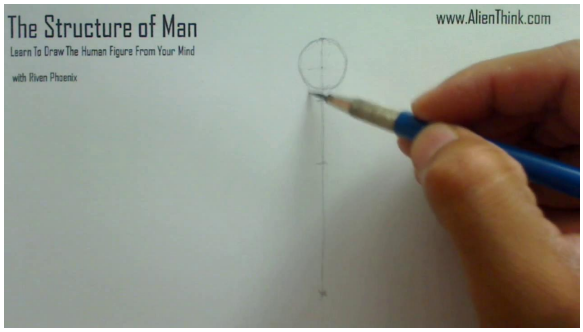
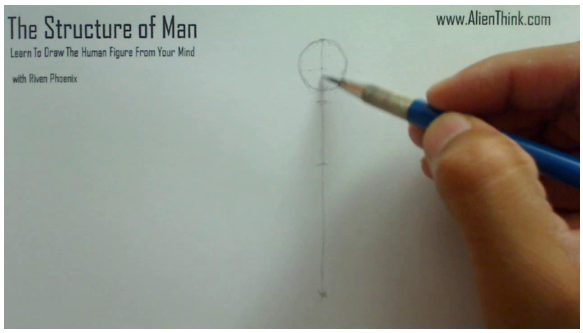
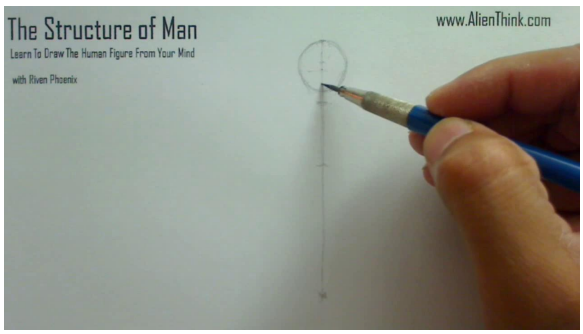
49		So once we've done this, we just know that this is going to be the half of this
50		over here, right?
51		And over here we're going to get the brow area over here, you're going to get the
52		nose about here and then this thing is just going to start to curve in this

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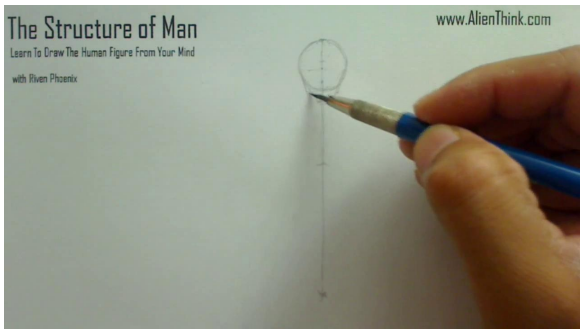
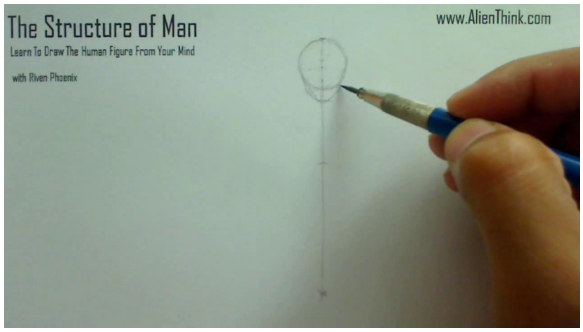
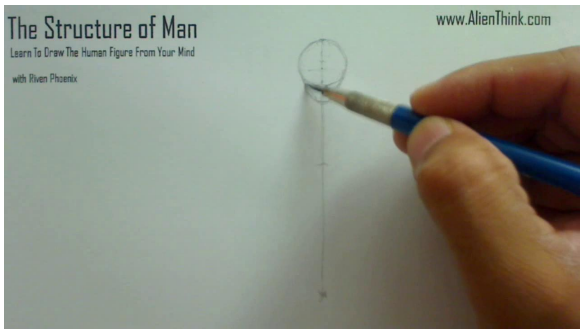
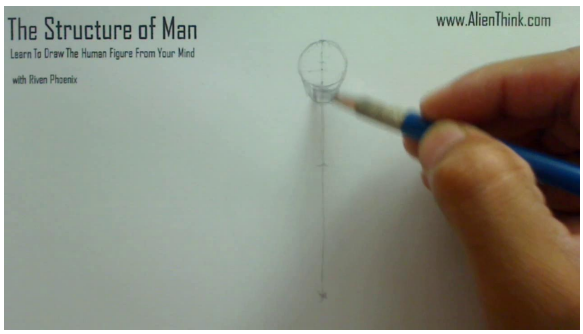
53		direction over here, right?
54		So this is just the back and here we can cut it off a little bit over
55		here.
56		I'm just going to shade this in like this.

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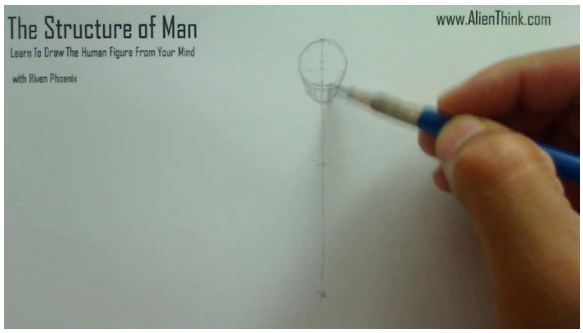
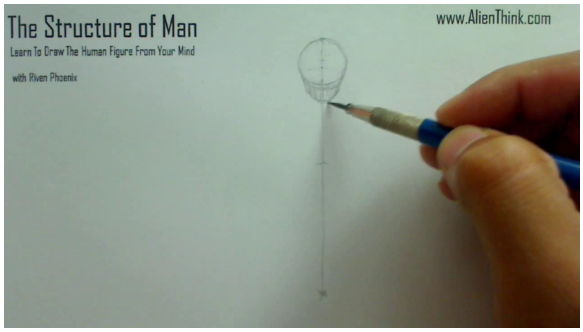
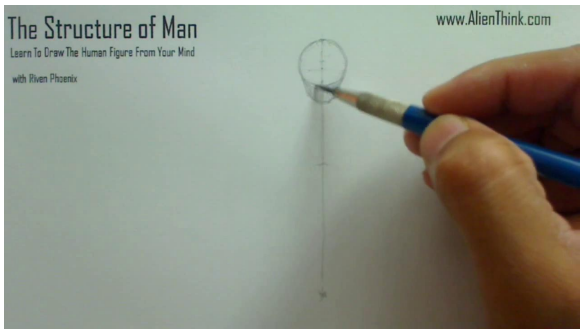
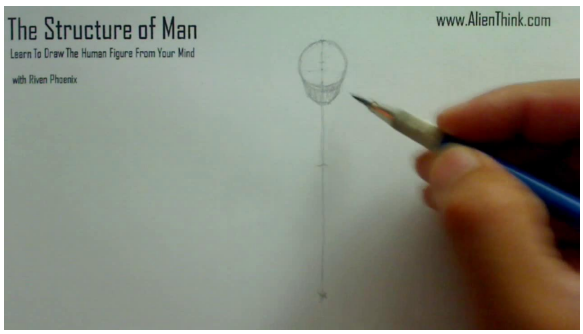
57		So this is the back of the skull, right?
58		So just be artistic about this and then you can go back and use your drawing
59		processes in the phases, your drawing phases and make this much more
60		detailed if you want it to.

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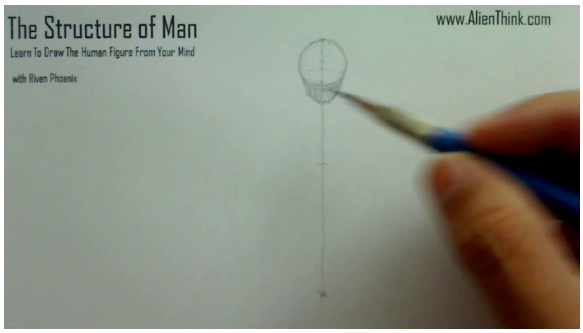
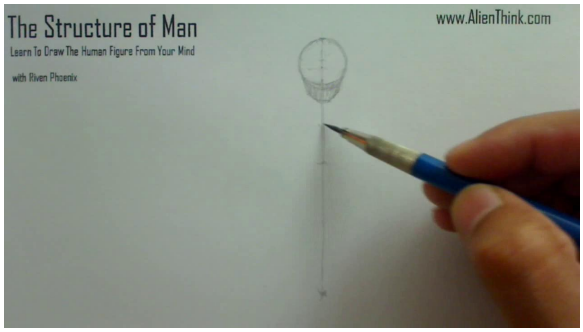
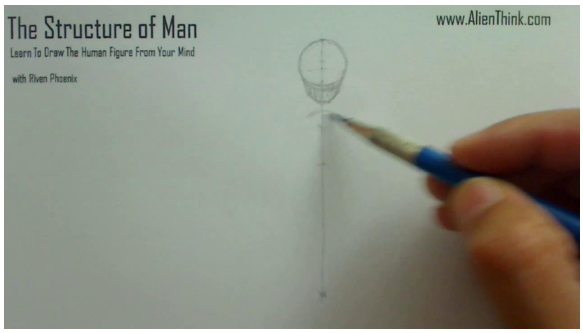
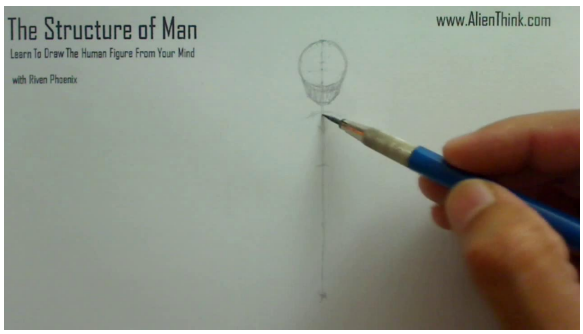
61		So here we know that this is where the, look at this is where the navel is.
62		We know that the clavicle is here, we know we're going to get the back of the
63		chest cavity, right?
64		And this is going to be very easy because we already know that it's really just

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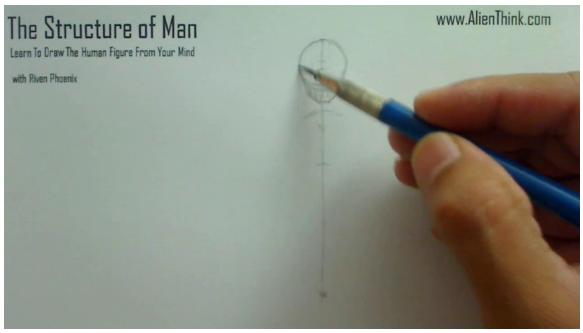
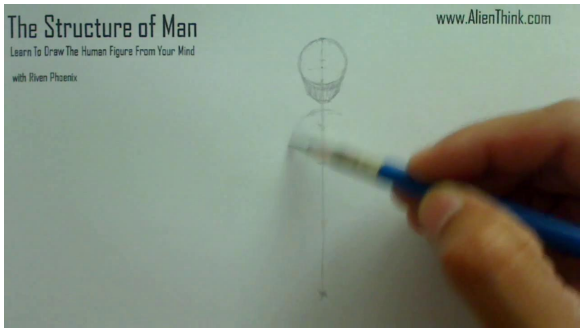
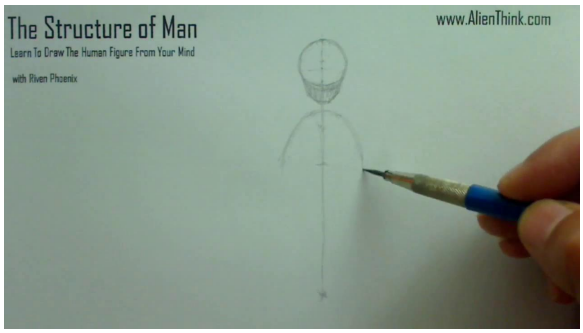
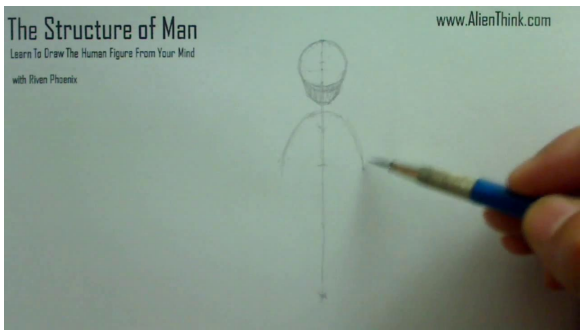
65		the half of this over here.
66		So here I'm just going to draw it out like this over here, right?
67		So once I have this, I'm really down, I'm not really even looking over here,
68		I'm just comparing this over here on this end.

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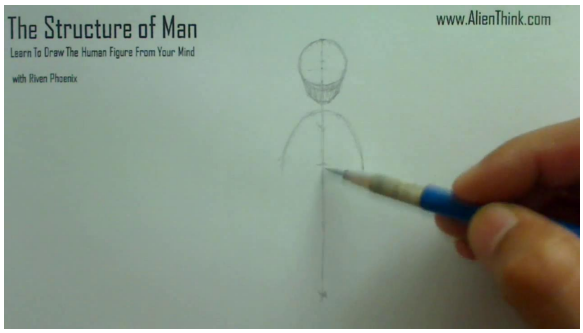
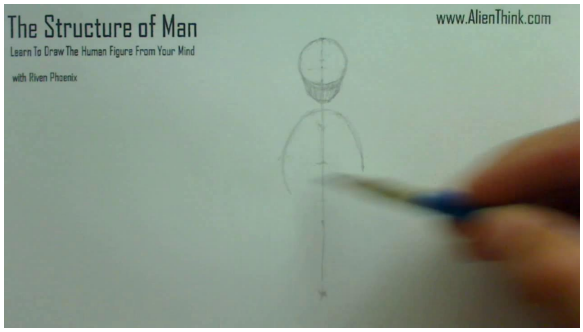
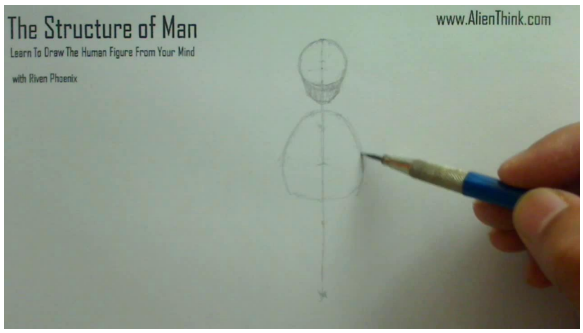
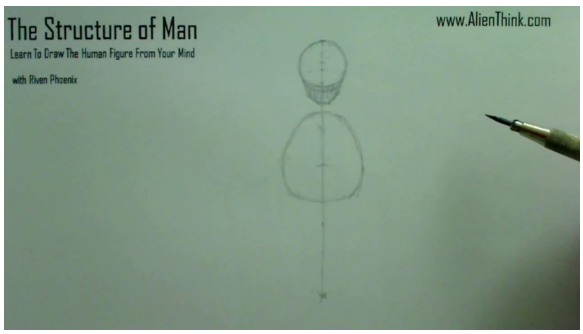
69		This is where the navel is over here, so it's really just going to come down
70		this way over here and here we'll just finish it off just like this.
71		Okay, so now this brings us to how do we put the scapula on the back of the
72		figure.

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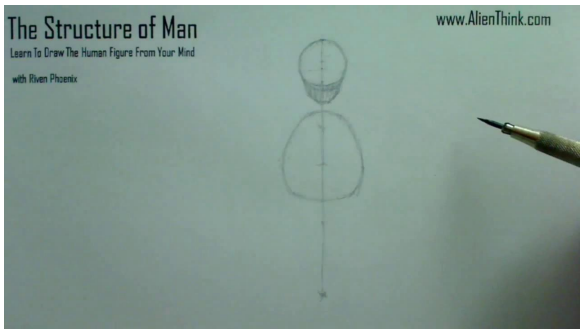
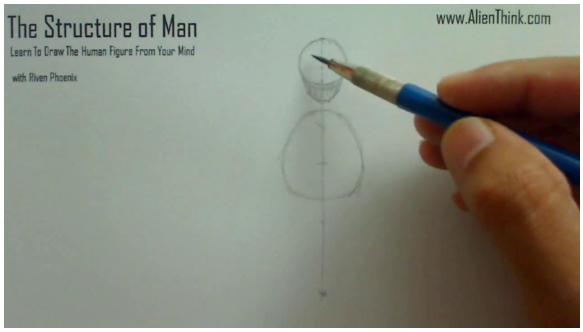
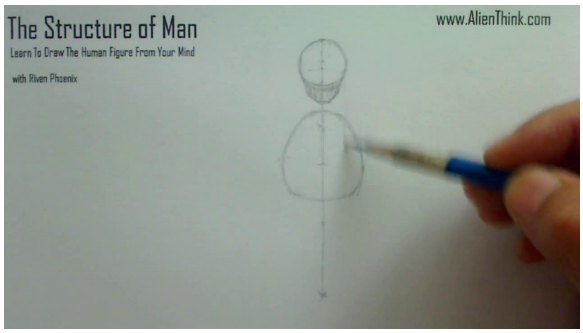
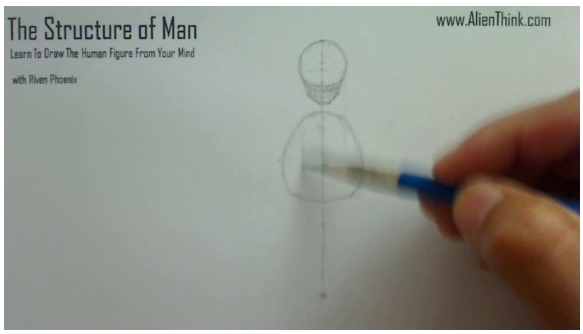
73		Okay, it's going to be very simple.
74		You just need to look at the width of the skull here and really just eyeball it
75		that this is the first one.
76		And this is going to be the other one, right?

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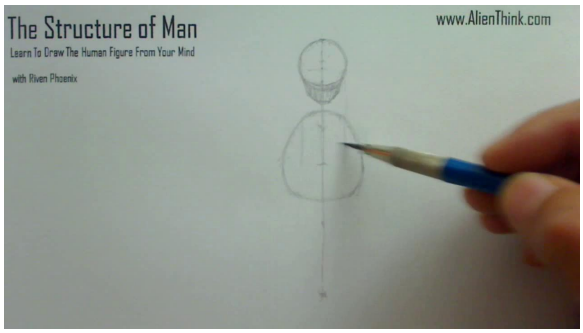
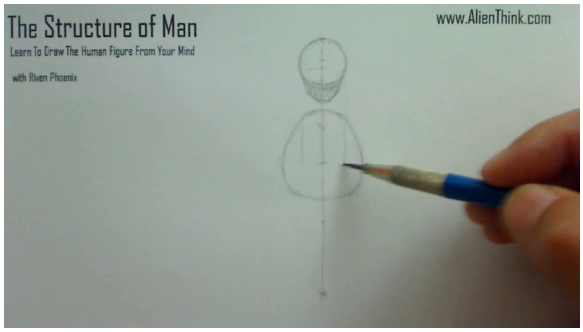
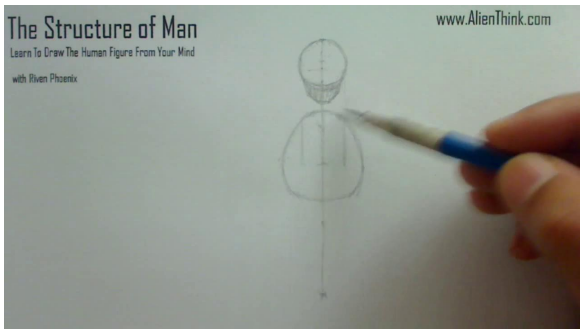
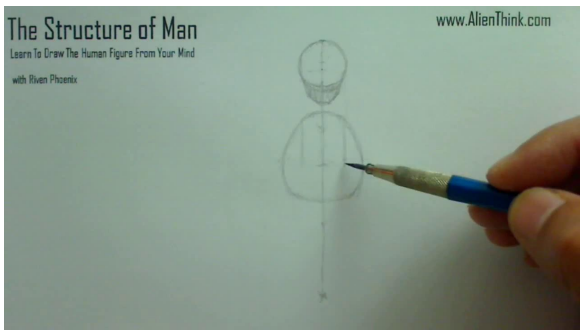
77		So look at the distance.
78		And the reason why ratios are going to play important role is that you really have
79		to start to get used to ratios.
80		Obviously we understand how to draw it with the formulas, right?

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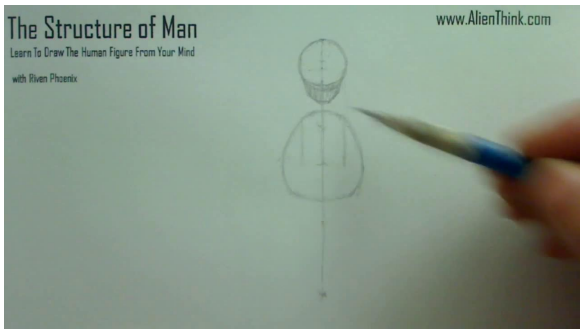
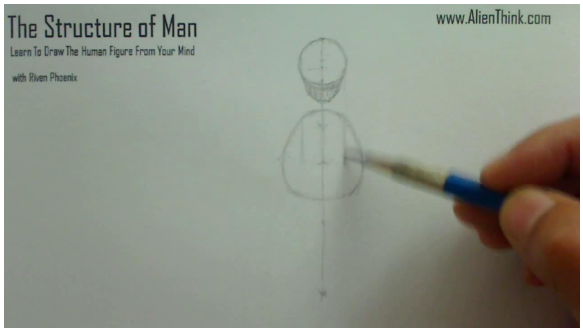
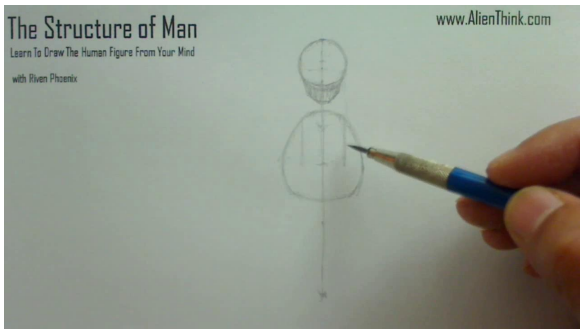
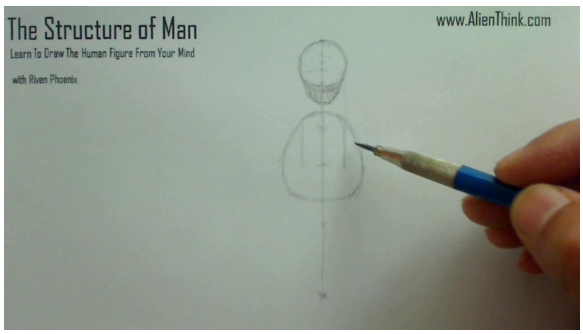
81		We force the mind to see the design of the structure so far.
82		And the use of the ratios is because the shoulders are really not attached to the
83		back of the chest cavity, they're just flowing, right?
84		So because if you move your both of your shoulders all the way to the back,

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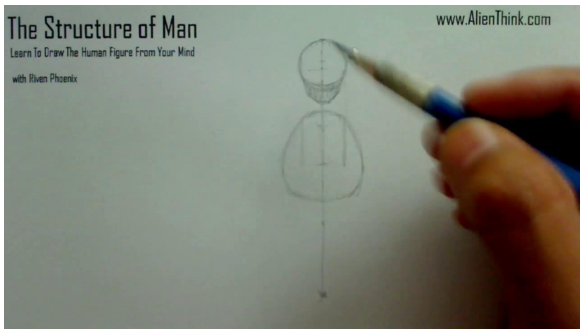
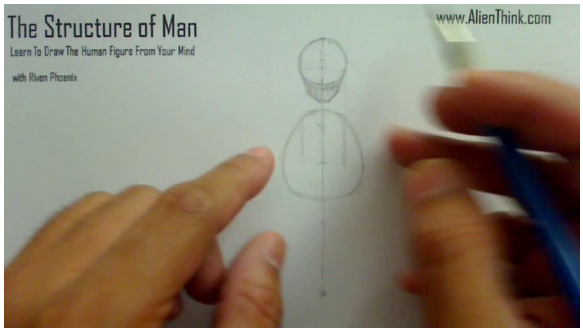
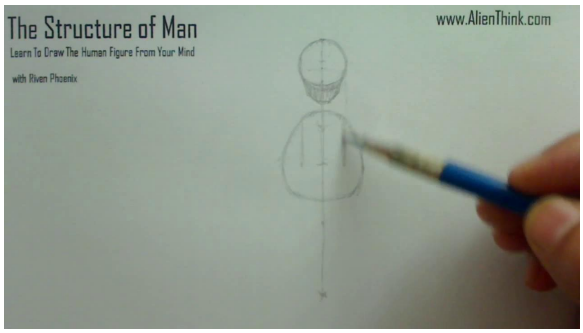
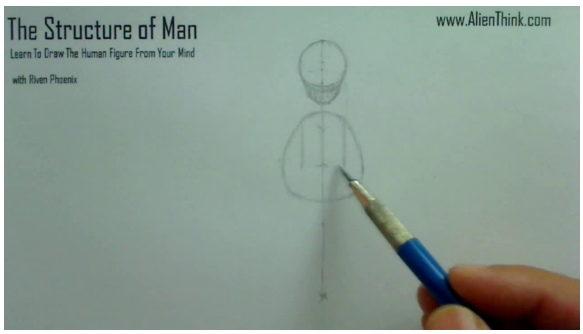
85		then these two will start to come in, right?
86		So when you're relaxed in a relaxed method, it's always going to be like this, right?
87		And the other thing is where this line for the bottom of the pack must exist,
88		it's going to be always the bottom here for the scapula.

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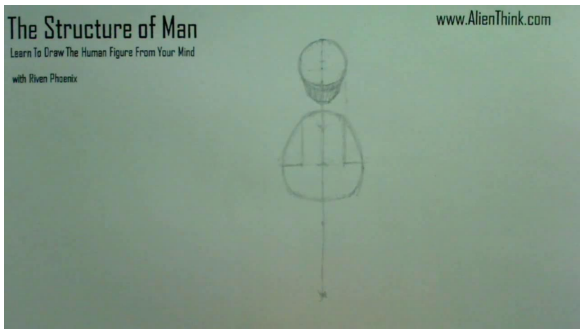
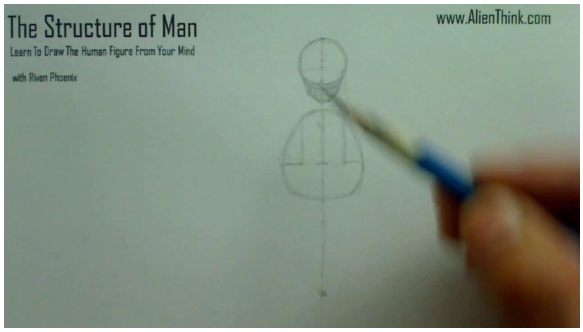
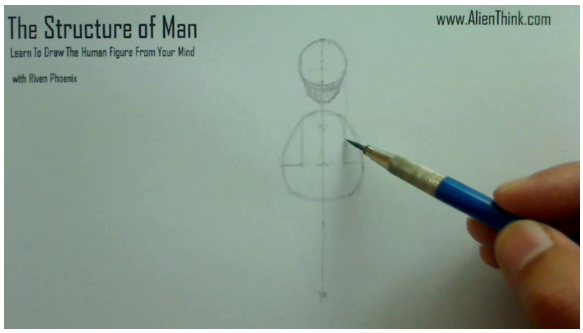
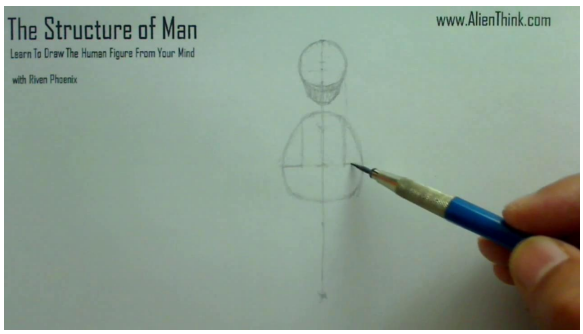
89		And this is very important to know, right?
90		So because when you get into the muscles, when you're trying to understand,
91		okay, I got the deltoid and the shoulder muscles here, where does it end?
92		All you have to do is understand the ratios.

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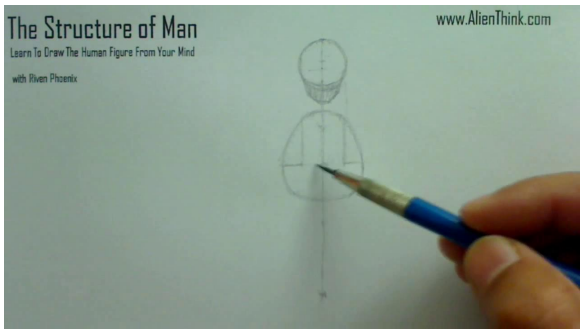
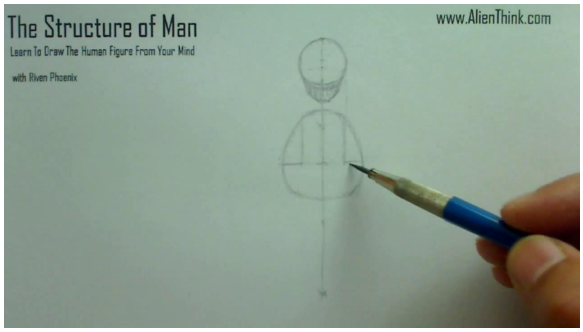
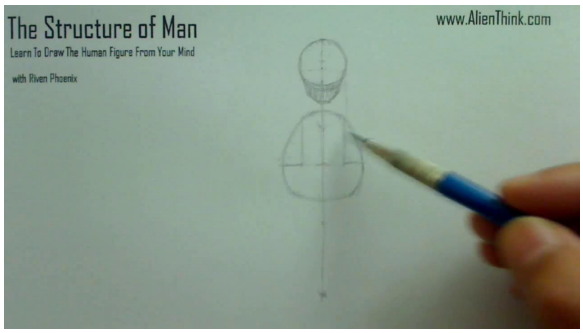
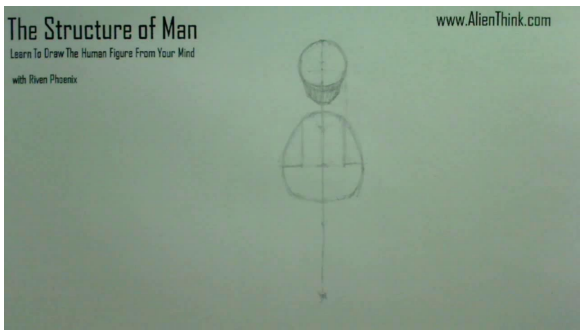
93		Well, I know at the bottom of the pack muscles are going to be here.
94		So this is basically just about where this is going to end, right?
95		And this will help you a lot later on when we're drawing out freehand
96		the figure that this is how you determine this, right?

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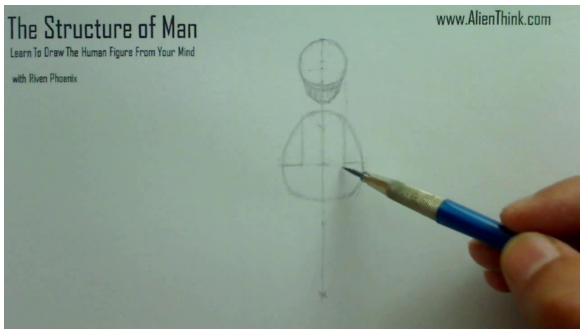
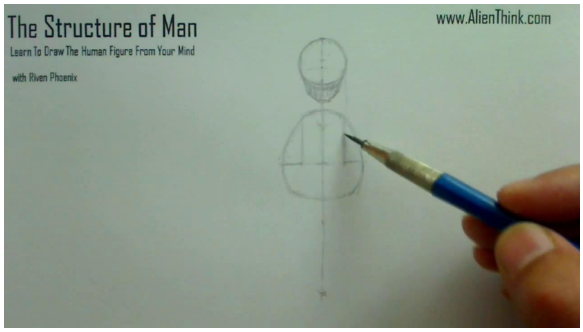
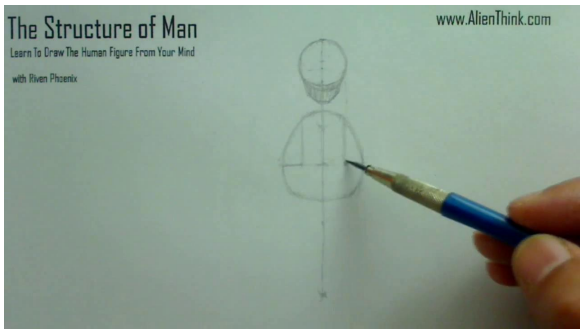
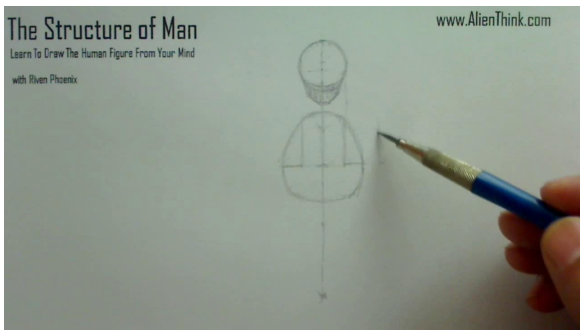
97		This is why these formulas play such an important role in these ratios.
98		So once you have this, basically see this where this is ending?
99		All you have to do is just add another part of this over here, just like this.
100		And you already know that this is where the clavicle is, right?

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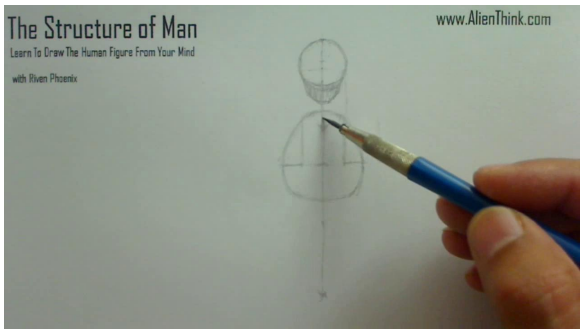
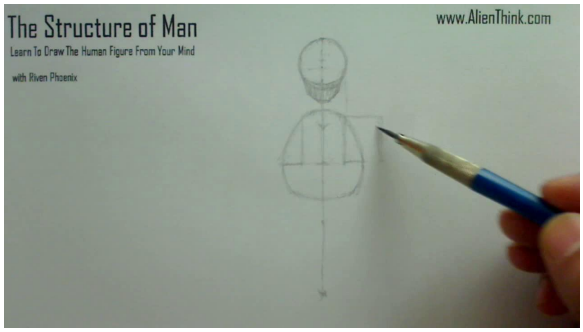
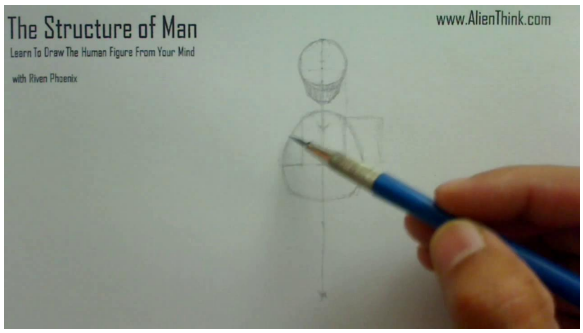
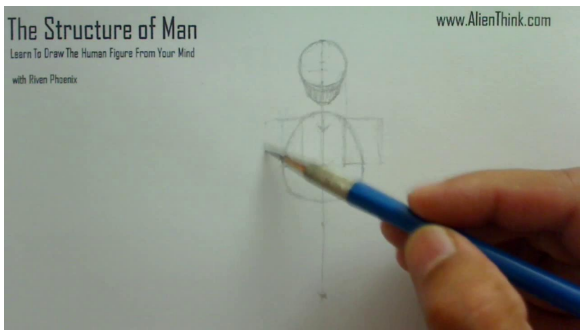
101		The half of this is going to be on top over here, just like this, right?
102		So now we want to take a look at this a little more in detail, right?
103		We're going to see if we need to adjust some of these concepts here, right?
104		Because this is like a research stage that we're going through to helping the mind understand, okay?

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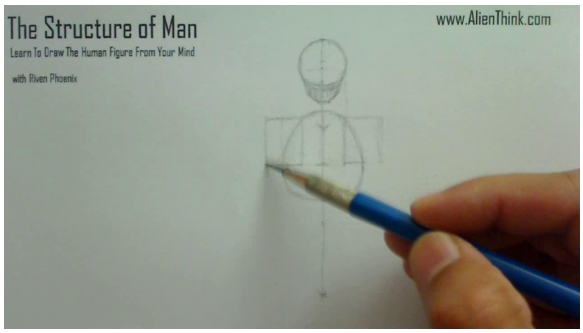
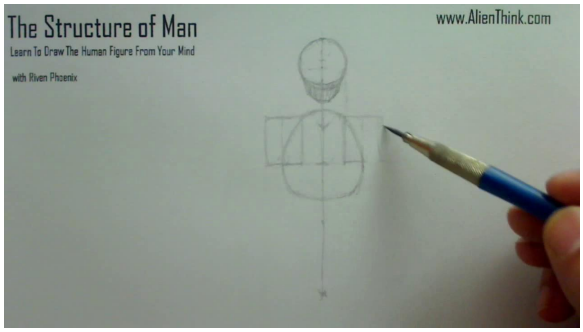
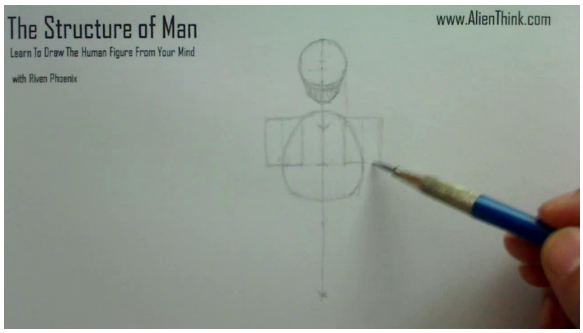
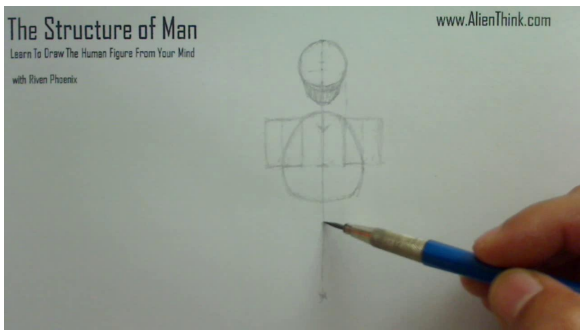
105		So we already know that really if we had divided this in half,
106		we will start to get the scapula in here.
107		But the thing is that we already know that from the the navel,
108		if we draw a line based on the area where the nipples is,

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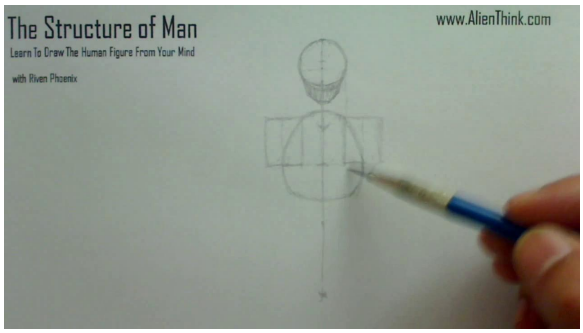
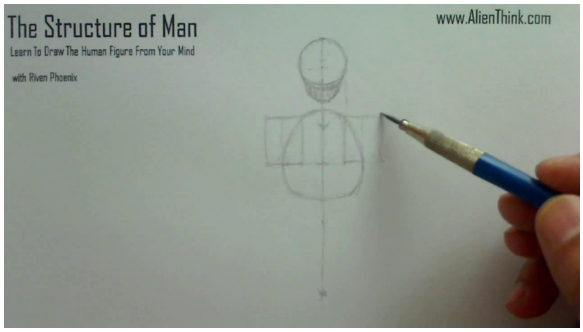
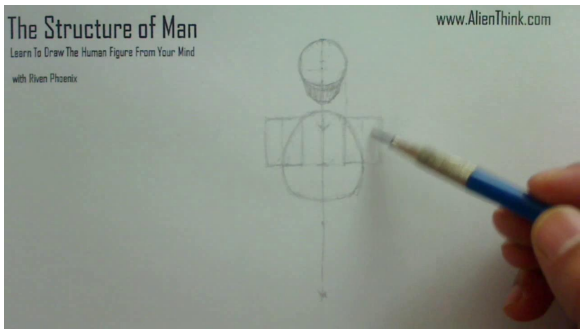
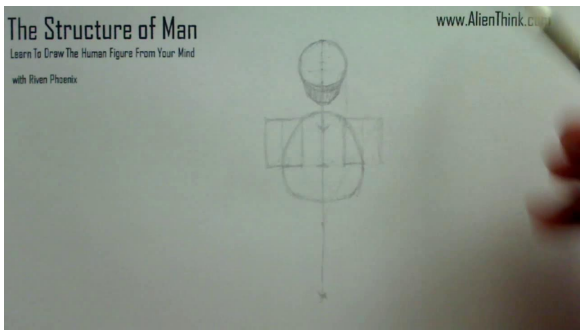
109		the line is going to be basically coming around here.
110		Anyways, right?
111		Just like this, right?
112		So if I take the height of this, which is here and translated about here,

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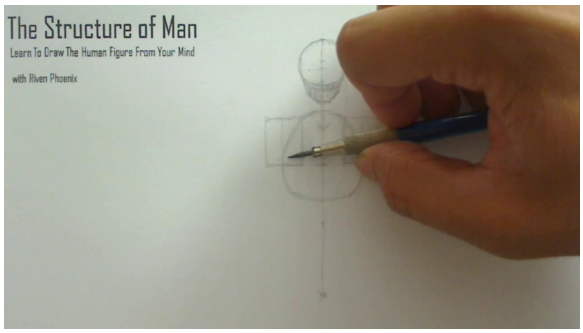
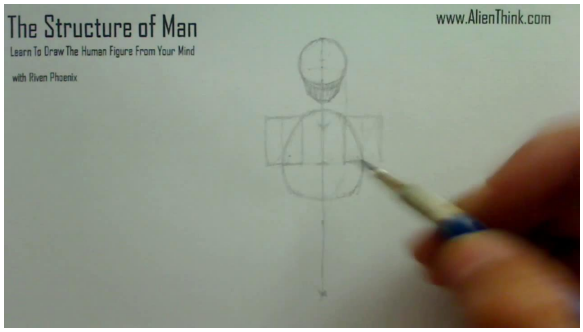
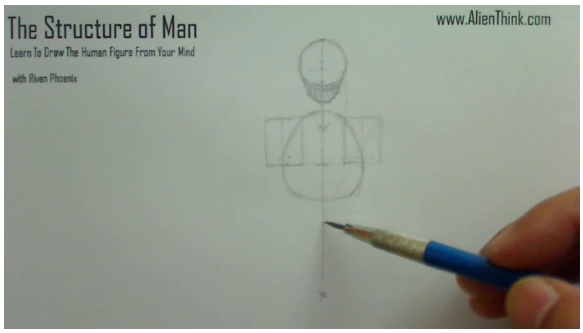
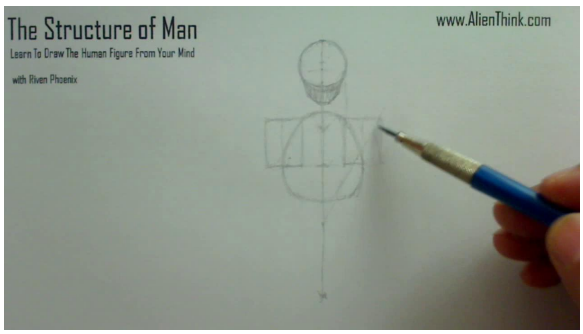
113		I know it's going to be here just like I marked it, right?
114		Let's say the nipples on the front.
115		And if you take this line and go like this, you'll see that really this area is where the bone or the top bone is supposed to be.
116		So meaning that when you draw it out, right?

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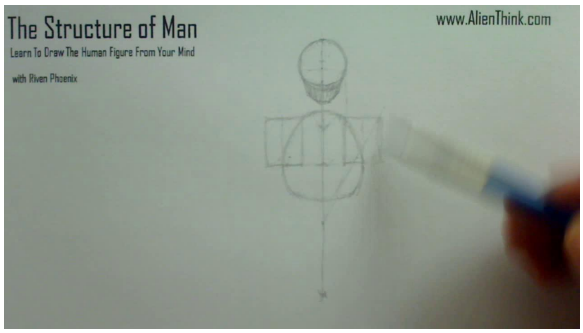
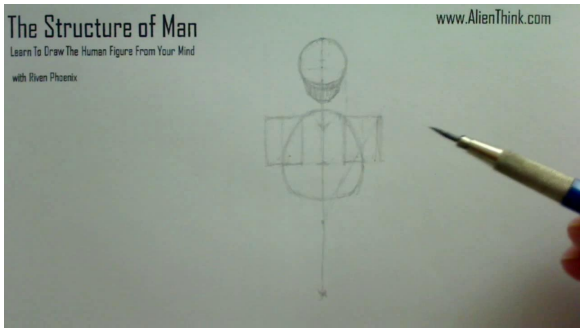
117		Just note that this section here and there's like a small nudge over here that you should come in, like this, right?
118		So what I'm getting at is that if you look at your studies,
119		what I'm seeing is that you, this is where I drew the line,
120		this one over here, and I'm going to come in because I really want the scapula to be here, right?

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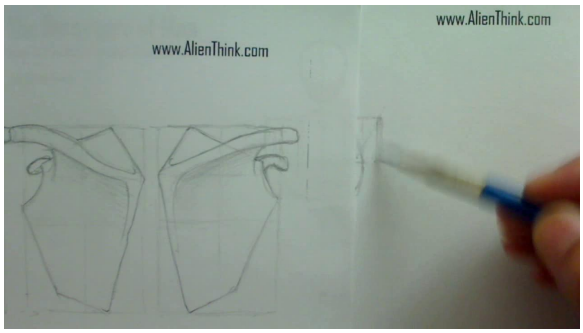
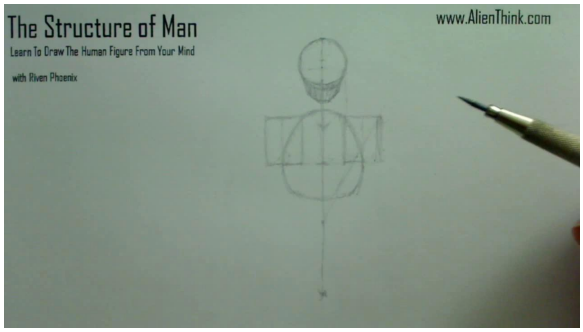
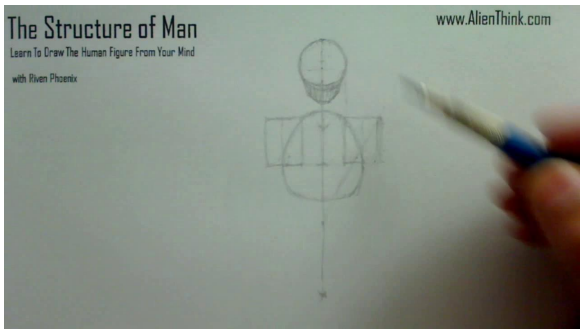
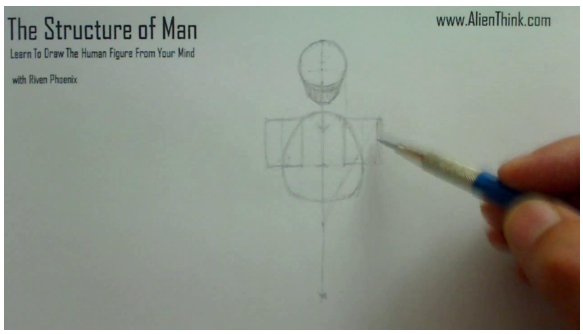
121		Because the bone is, otherwise the bone will come out too much.
122		Okay.
123		So just keep that in mind.
124		This is like a very small thing that you should just be aware of, right?

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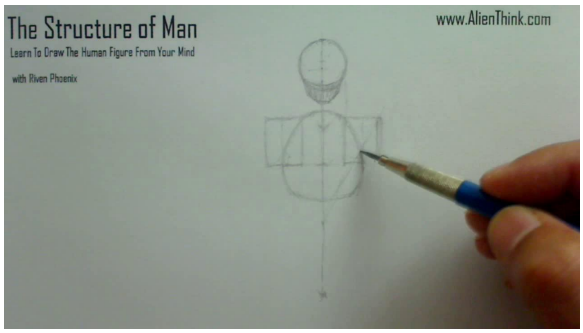
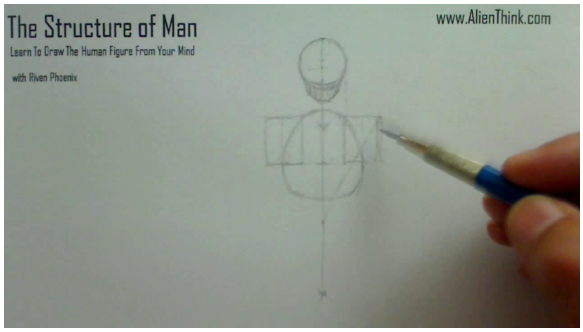
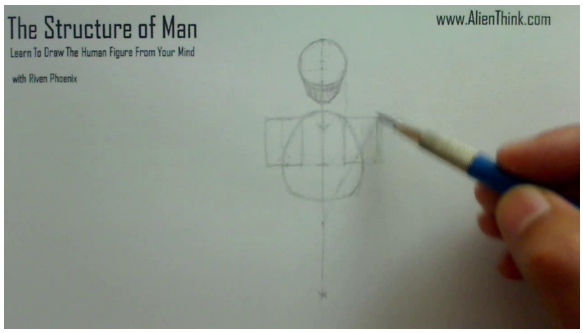
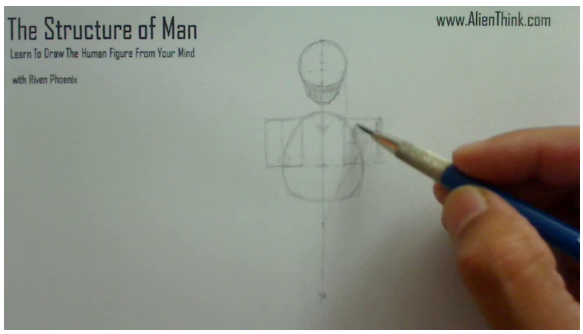
125		These are like many things.
126		Okay.
127		So once this is done, what we can do is now we know already how to draw this out,
128		but just going to remember this is the line I'm doing it.

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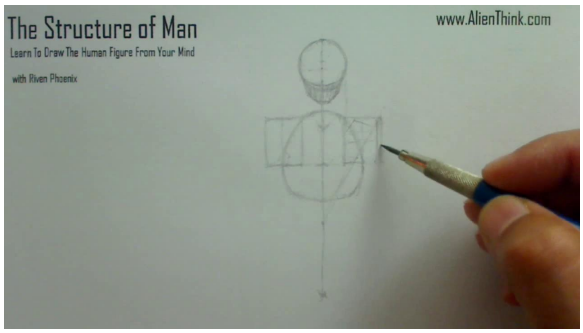
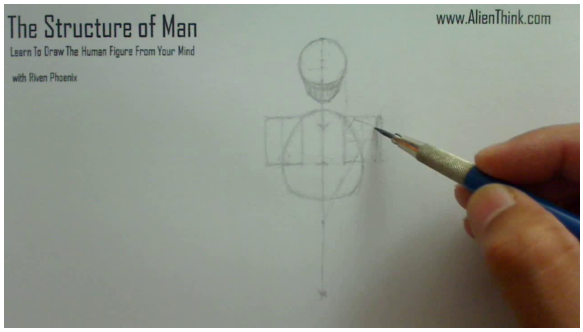
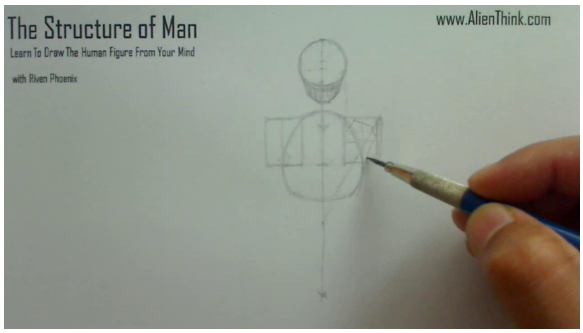
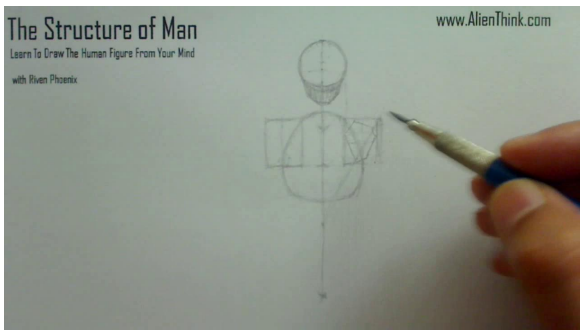
129		This is just the outer line.
130		I know that this is just going to be like this.
131		It's going to be like this and I'm going to draw out the scapula.
132		Just like this and here I'm going to get where this nudge is.

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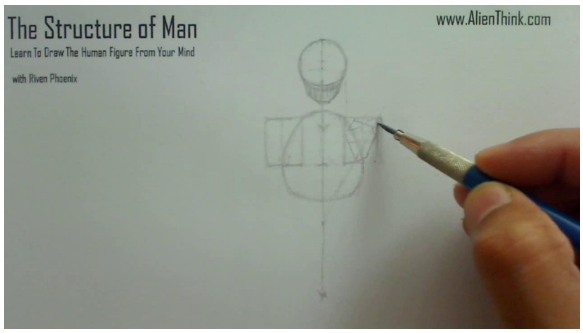
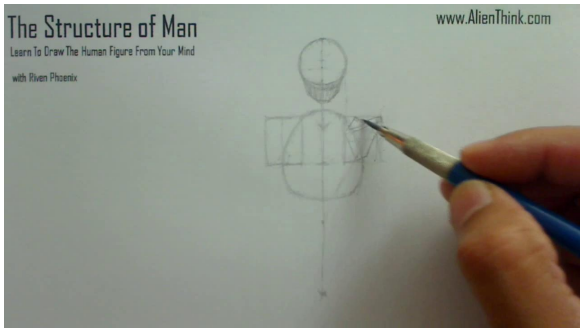
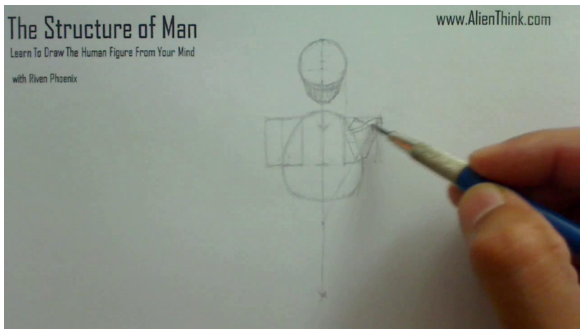
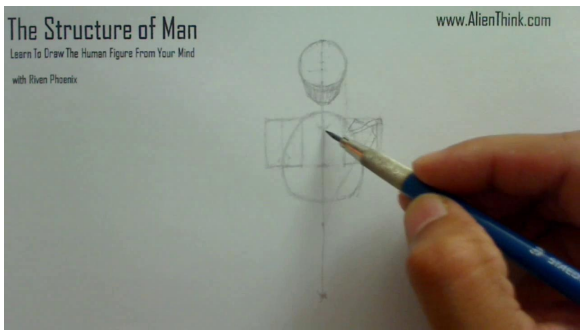
133		I'm going to get the bone for this over here.
134		Okay.
135		So now we've drawn this out like this and we want to make sure that is this correct or not, right?
136		So here is where the clavicle is supposed to be, right?

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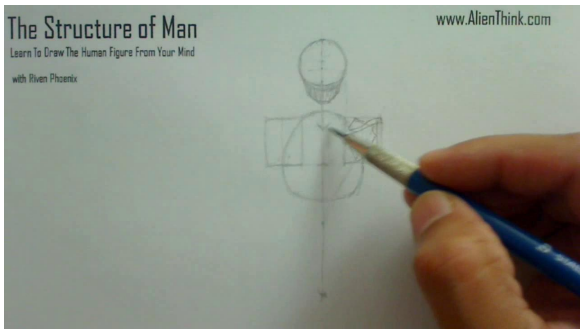
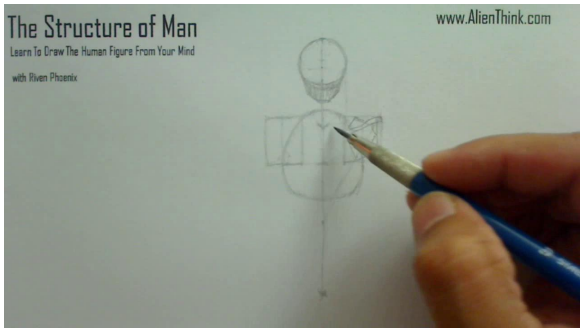
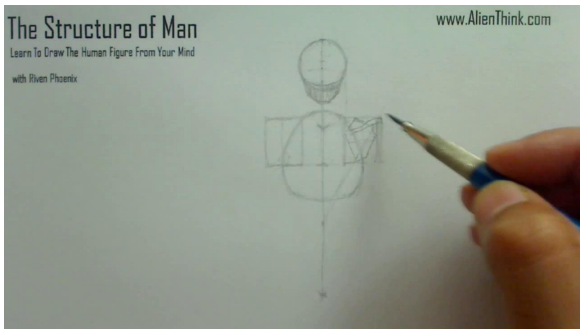
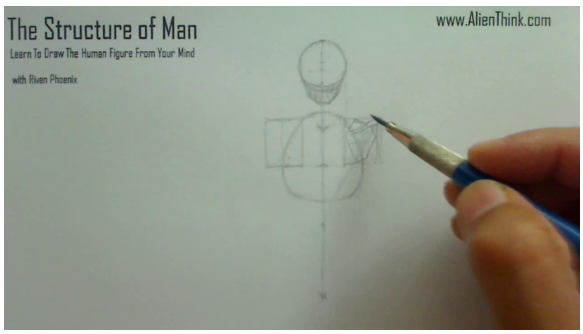
137		When the clavicle goes, it has to go in here and sit on top of over here, right?
138		So what I'm saying is that this is when it goes over here and connects it,
139		we're basically very accurate on this, right?
140		So if you look at the original toolkit that we've been working on, right?

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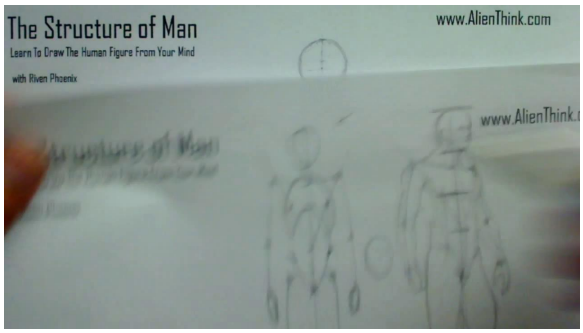
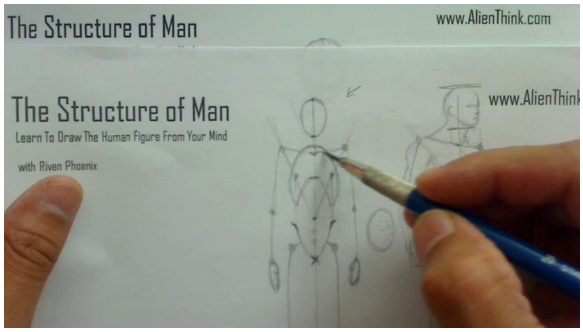
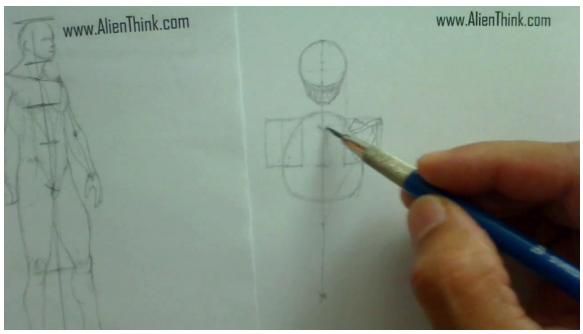
141		We said that where we made the area for the clavicle,
142		we're just going to go above and put this shoulder joint here.
143		But here you notice when we look at this in detail where the clavicle is,
144		when it goes up over here, the shoulder joint is basically coming down a little bit,

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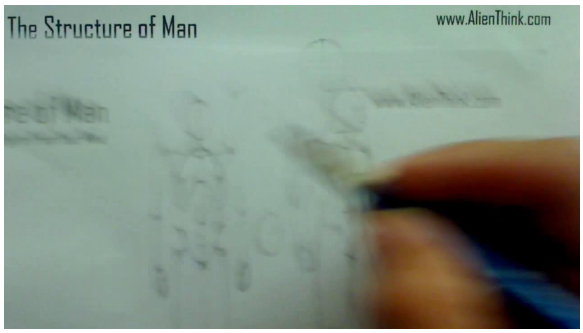
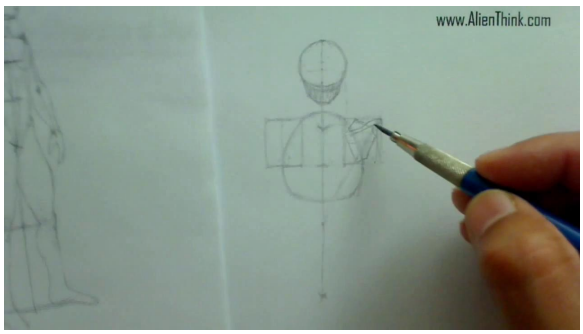
145		meaning that the human being is so organic, right?
146		Your shoulders could be a little up, they could be down.
147		So this is why we did it this way because it really doesn't matter.
148		But in reality, that's how it's going to be, right?

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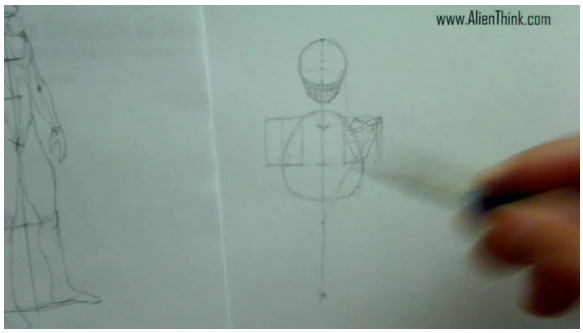
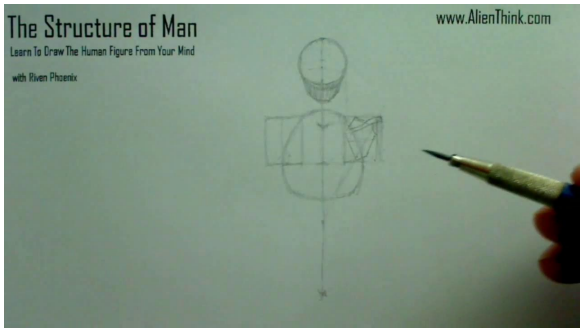
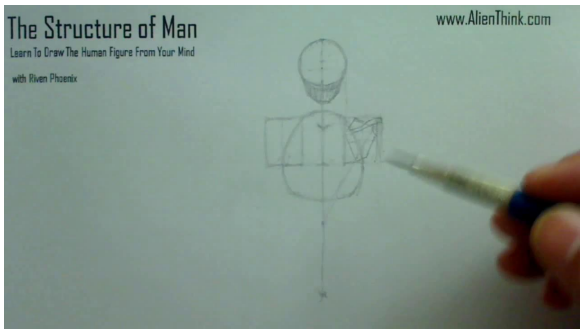
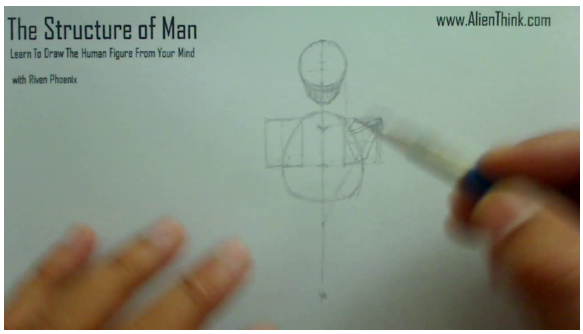
149		But you really just got to decide, okay, well, what is my courage to do?
150		Is it relaxed?
151		Where are the shoulders up and down?
152		Meaning that it doesn't even matter, right?

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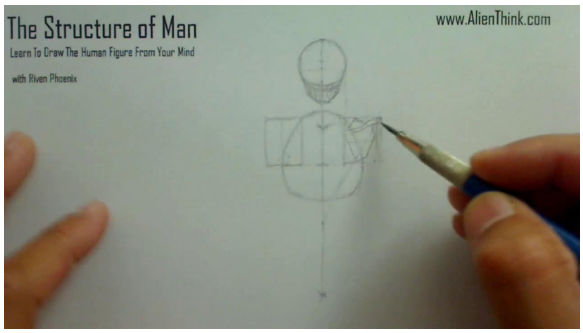
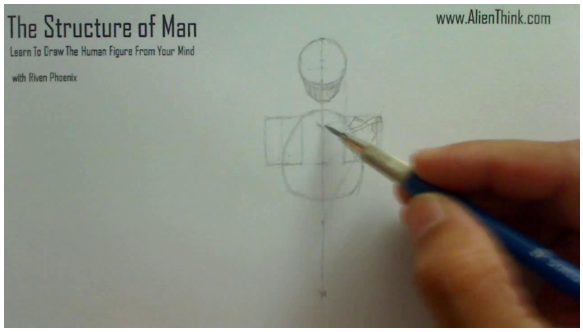
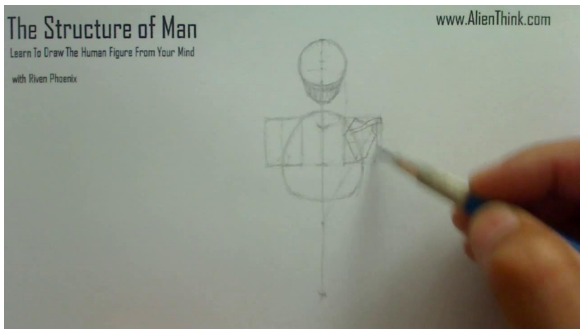
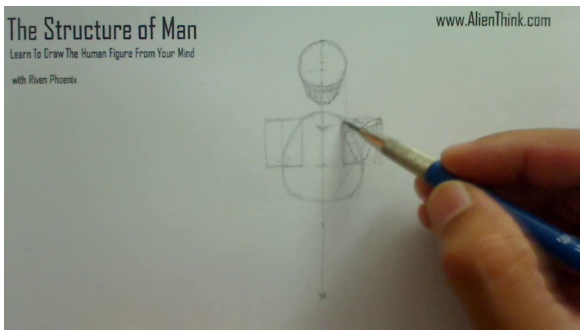
153		You're just going to draw it out.
154		So, but in this understanding of this idea over here,
155		this is how it's going to be in this sense, okay?
156		So here we'll do the same thing, just like this.

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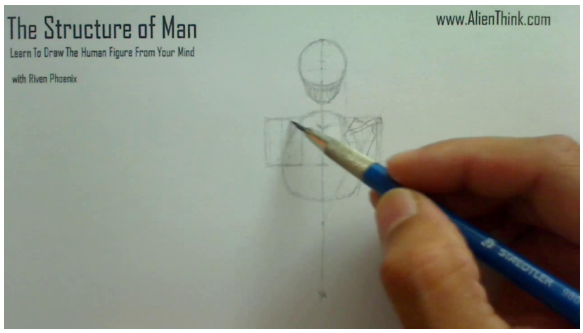
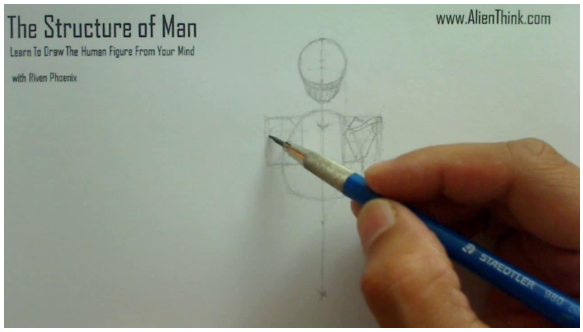
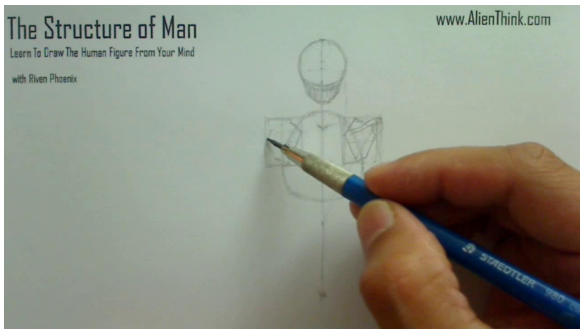
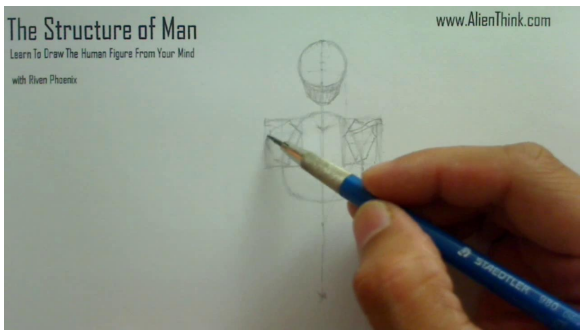
157		We know it's going to be here, just like this,
158		and then it's going to go in this direction, like this, over here,
159		and then you'll get your,
160		I'm going to tuck this in a little bit over here,

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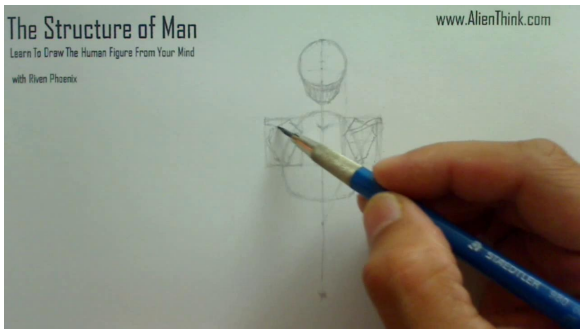
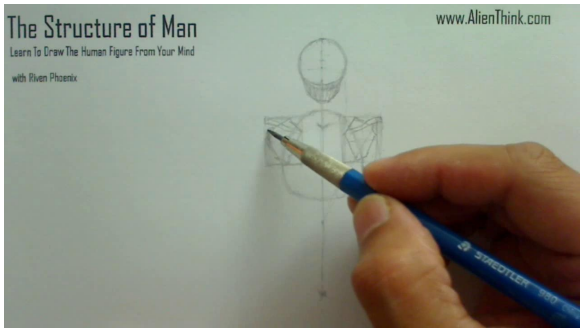
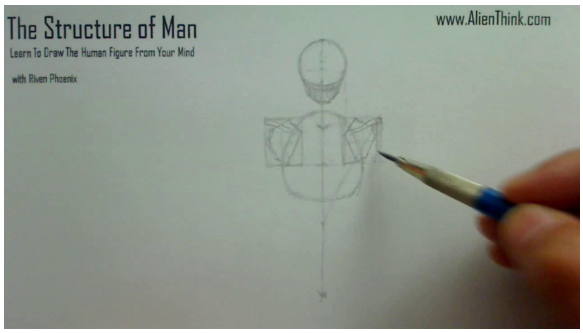
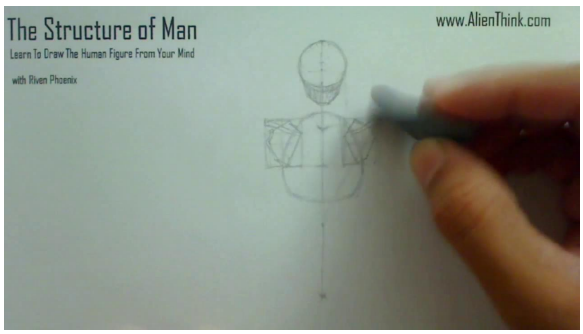
161		and this is going to come in just like this, right?
162		You're going to get the bone area.
163		Okay, so once we have this, we can now start to erase these lines here,
164		right, and just make it much more bitter, right?

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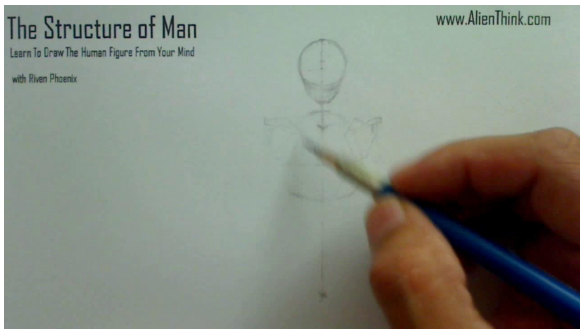
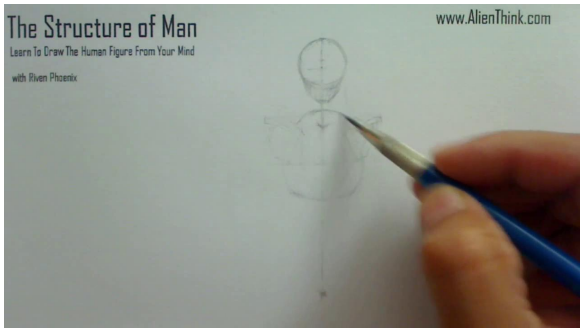
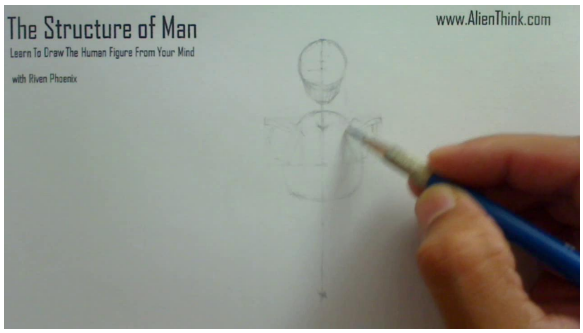
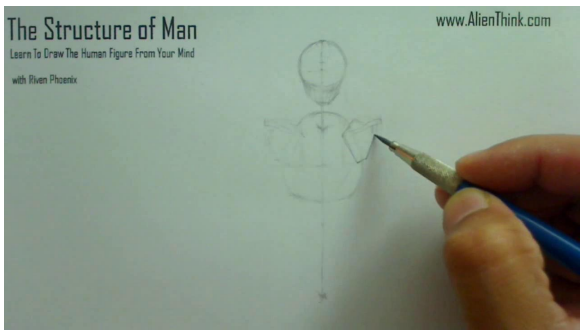
165		This is the only reason we put the form as big of just training the mind here,
166		to see, right?
167		So here, I could now just come in here and make my own version of this over here,
168		just like this, right?

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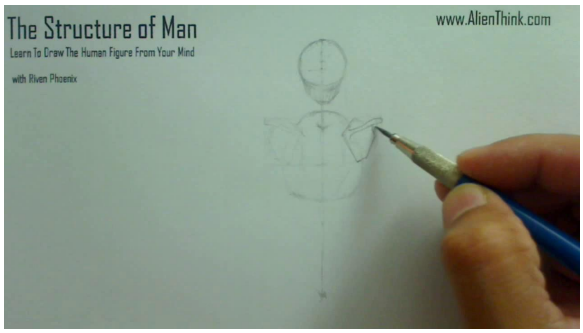
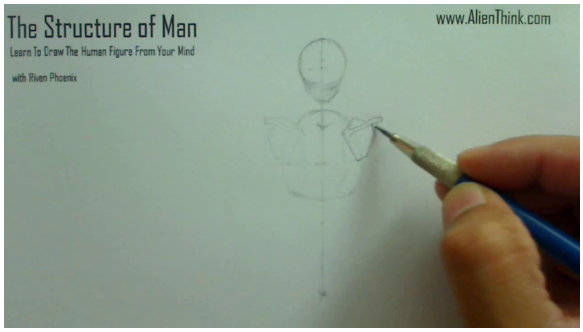
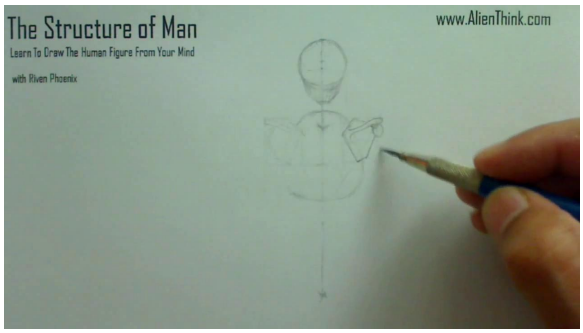
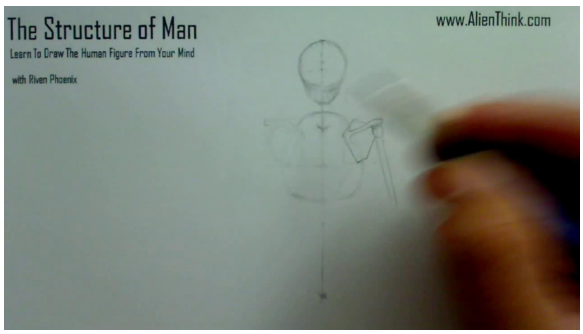
169		And that bone is going to be just over there,
170		knowing that this is where the ball socket is going to be,
171		right, so you could just draw out just a very simple idea
172		for the arm over here.

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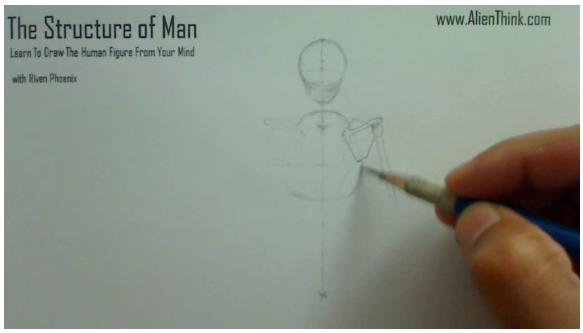
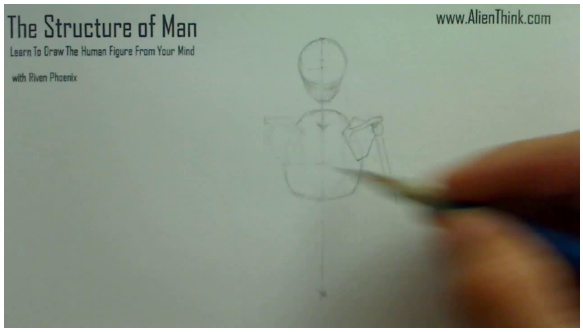
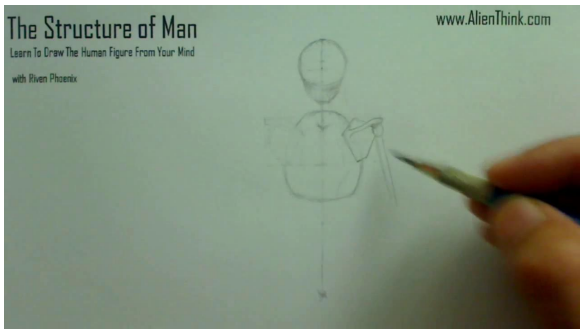
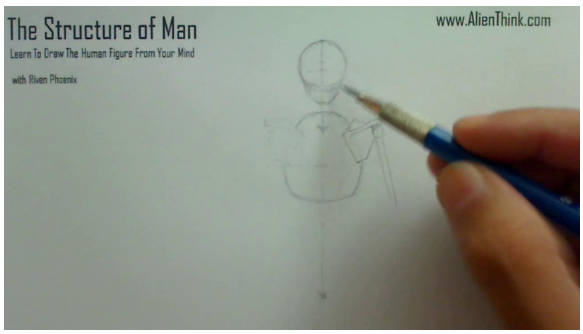
173		Right, so once you start looking at the reality of the figure,
174		why things are the way...
175		Here, you'll start to notice how...
176		See, because when the neck muscles go here and go like this,

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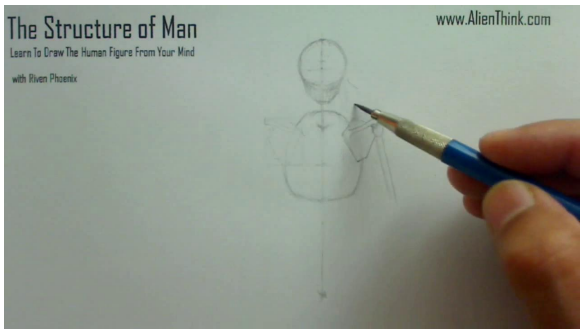
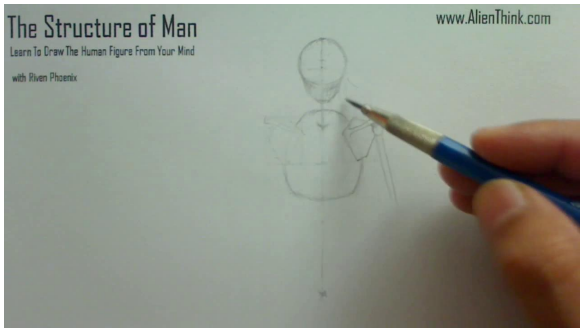
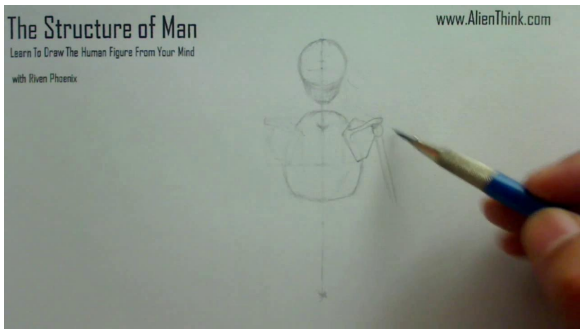
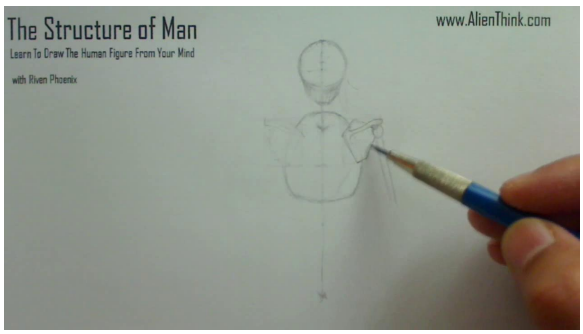
177		you can really see that this is actually correct.
178		What I'm showing you is that how far apart things really are,
179		right, because your deltoid muscles are going to be here,
180		your triceps, and your back muscles,

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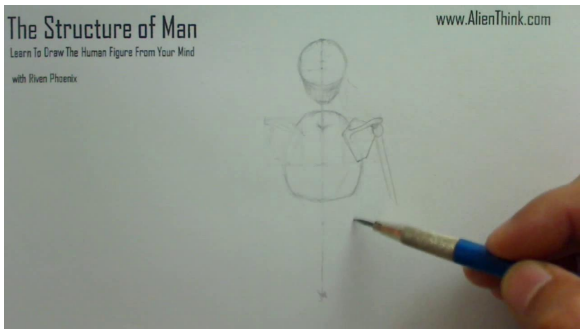
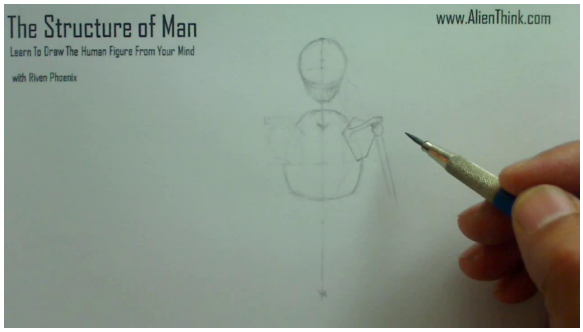
181		and that's what's going to give the figure its look.
182		Right, it's not somehow squeezed in or anything.
183		Right, so over here,
184		I'm going to draw this over here,

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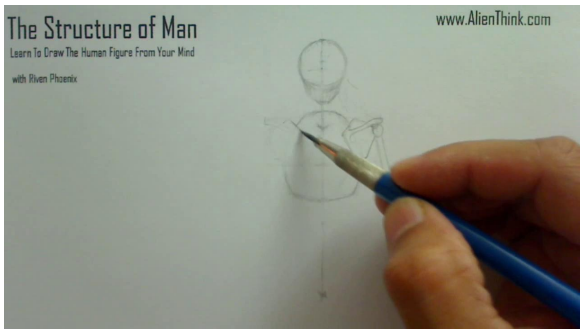
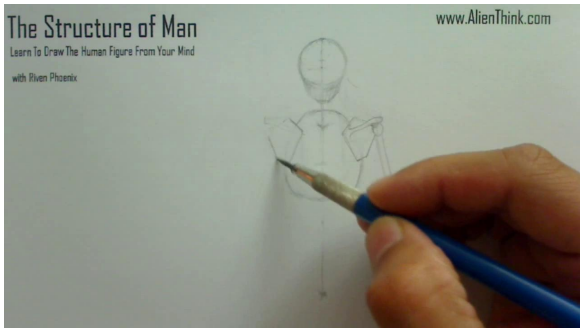
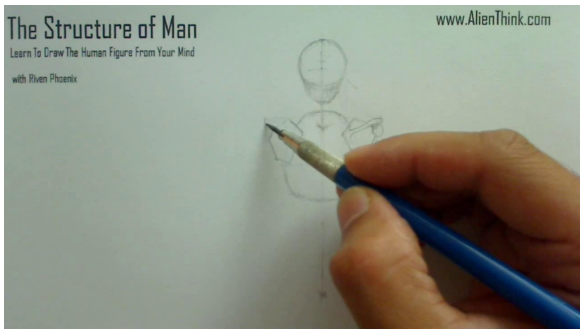
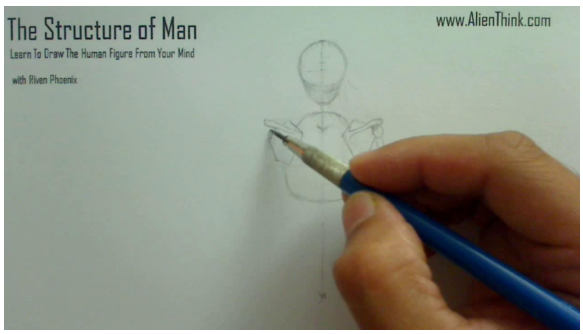
185		right, just my own version of it over here,
186		and I'm here, I'm just going to tuck it in a little bit,
187		and then,
188		then here we can do like the little version of the bone over here.

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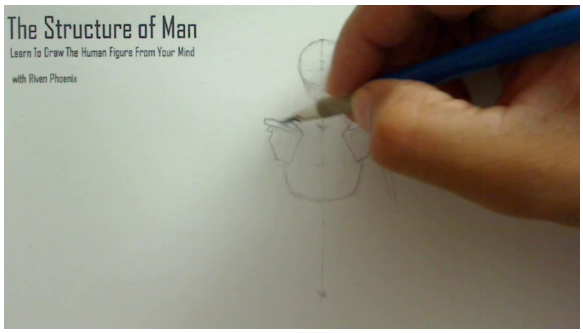
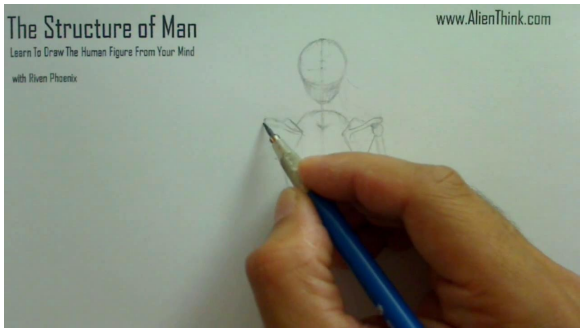
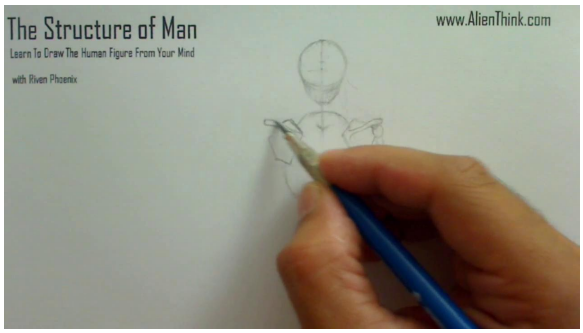
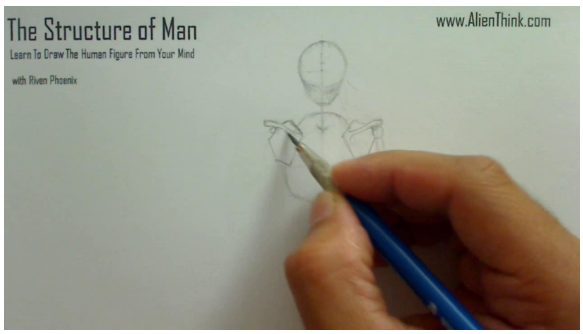
189		Okay, right, so here I'm just going to clean this up a little bit more.
190		Right, so here, now you'll see the idea of precision drawing,
191		is that we're now putting in all these little details,
192		right, we're going to be drawing it out,

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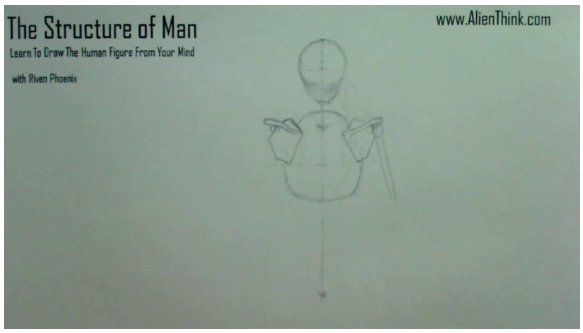
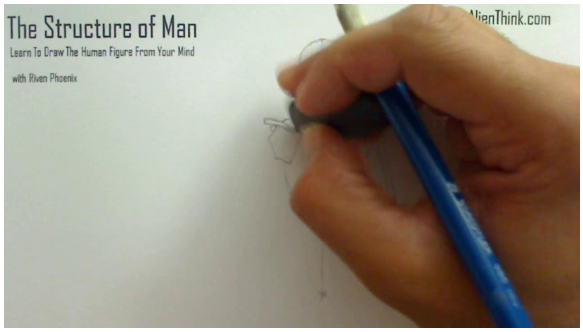
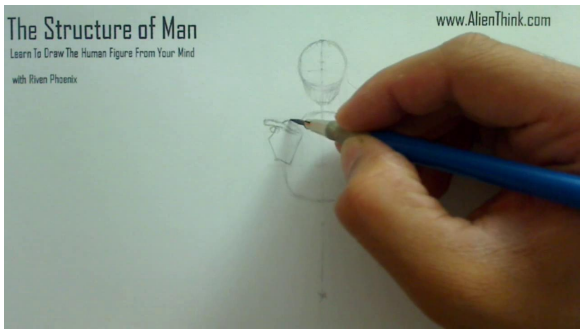
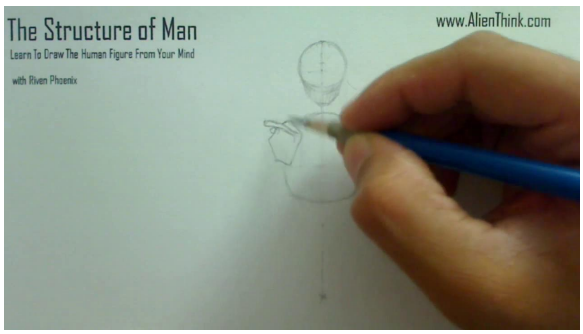
193		right, just looking at it,
194		and lightening things up using the eraser,
195		and just making sure that we've got everything down pretty fairly, right,
196		right, so the thing to understand about this is,

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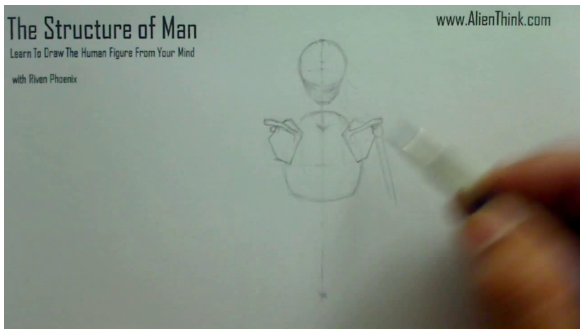
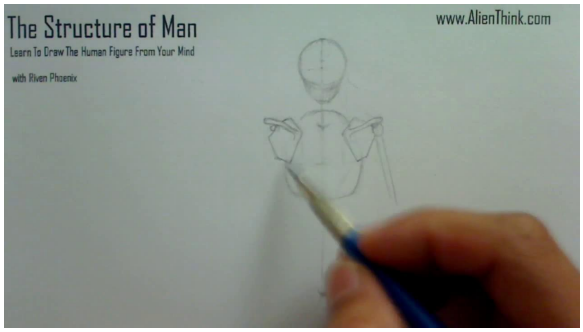
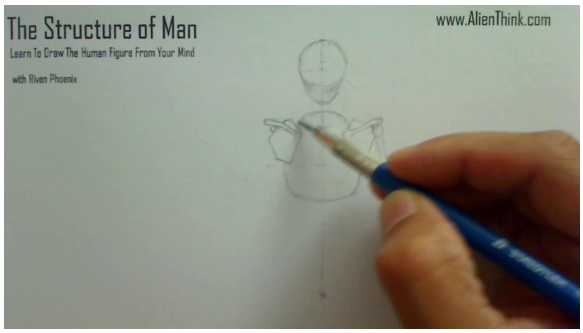
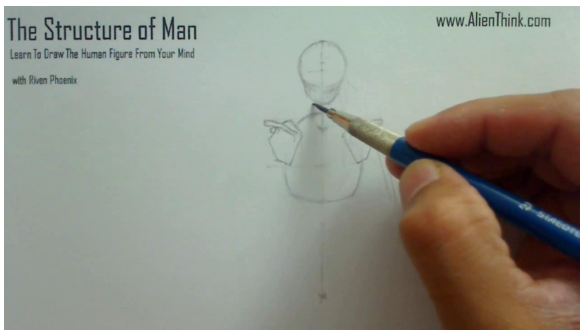
197		like, this is not going to be a duplicate of this,
198		it's going to be a little different, right,
199		so here, that's what is going to,
200		like, the rights of all your bodies

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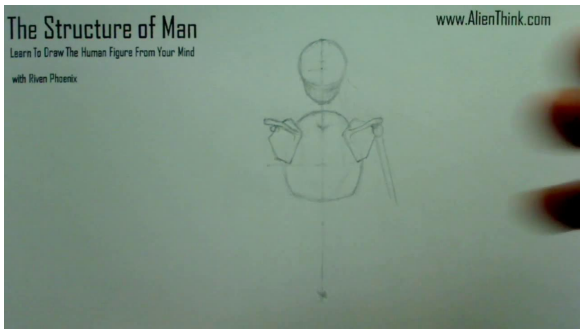
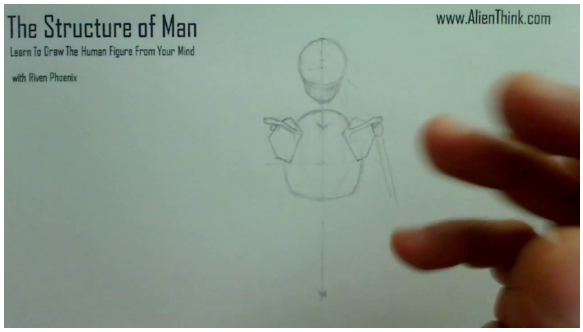
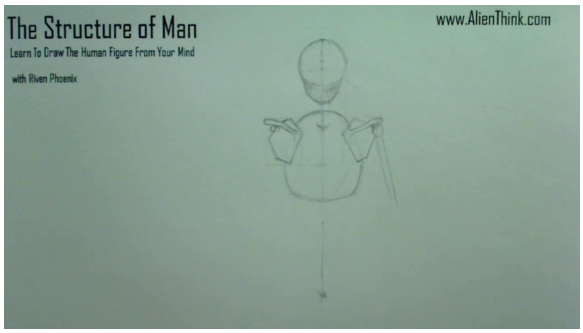
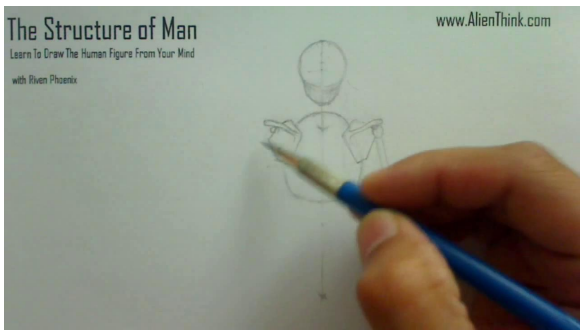
201		going to be a little different from the left, right,
202		and reality, but sometimes,
203		like, your right hand is a little more bigger than your left, right,
204		okay, so, and here's going to be basically the bowl joint for this one,

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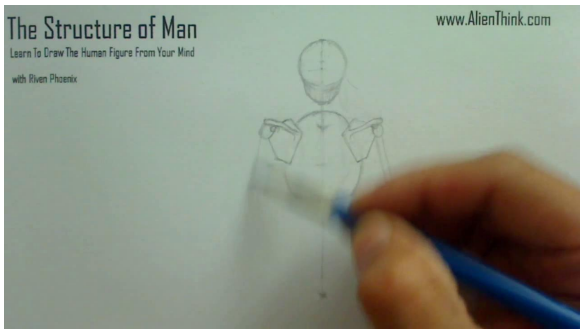
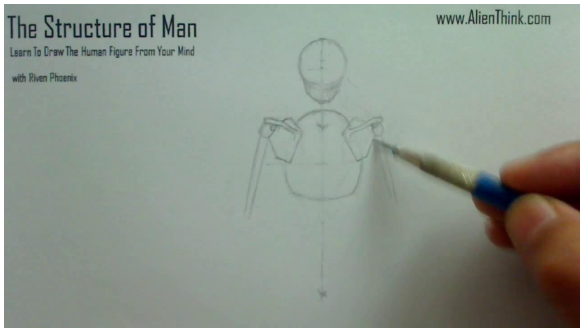
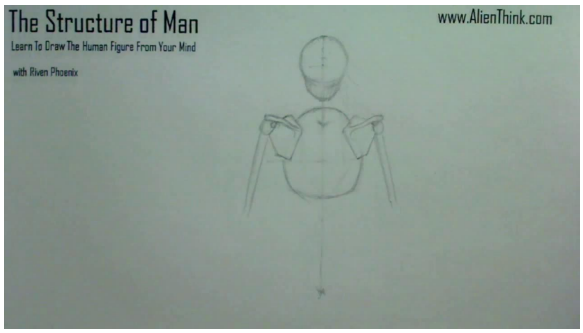
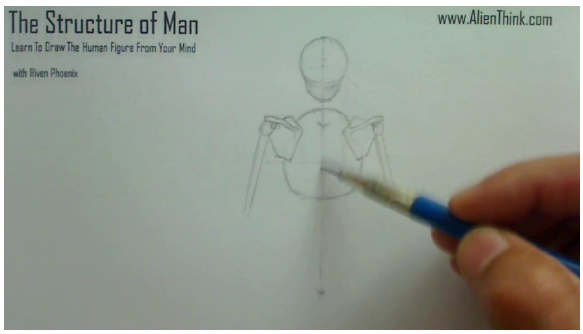
205		and here I'm just going to put this over here,
206		just a basic conceptual idea of this over here,
207		okay, right, so when we get into the spine,
208		you'll see us to wide the difference,

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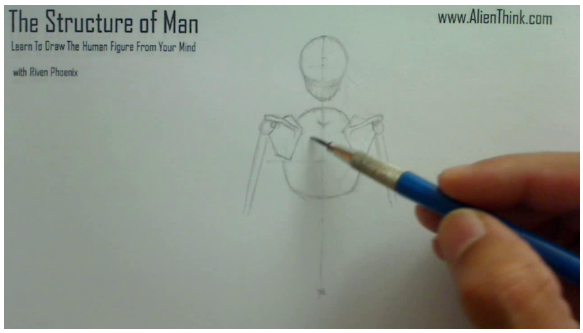
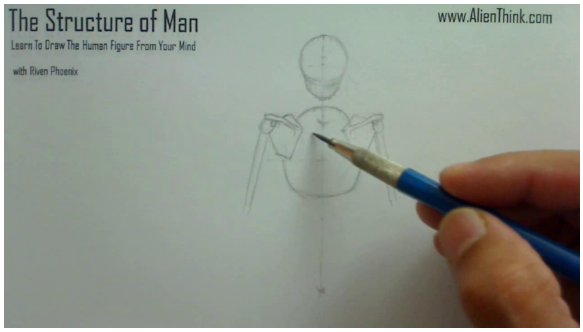
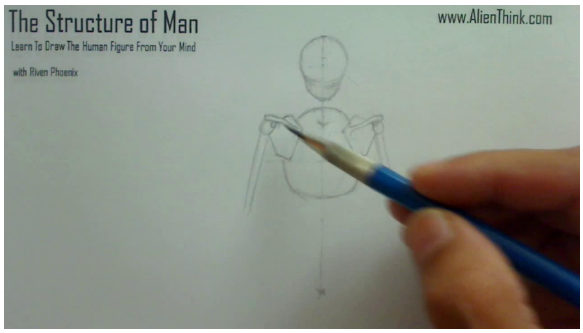
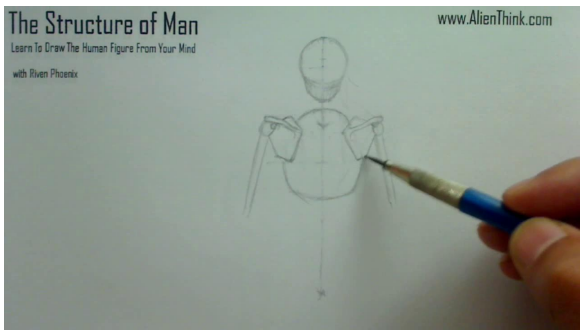
209		there's a big difference here then,
210		well, because the bones will come here and all those stuff, right,
211		so, well,
212		I'll see you in the next lesson, thanks.

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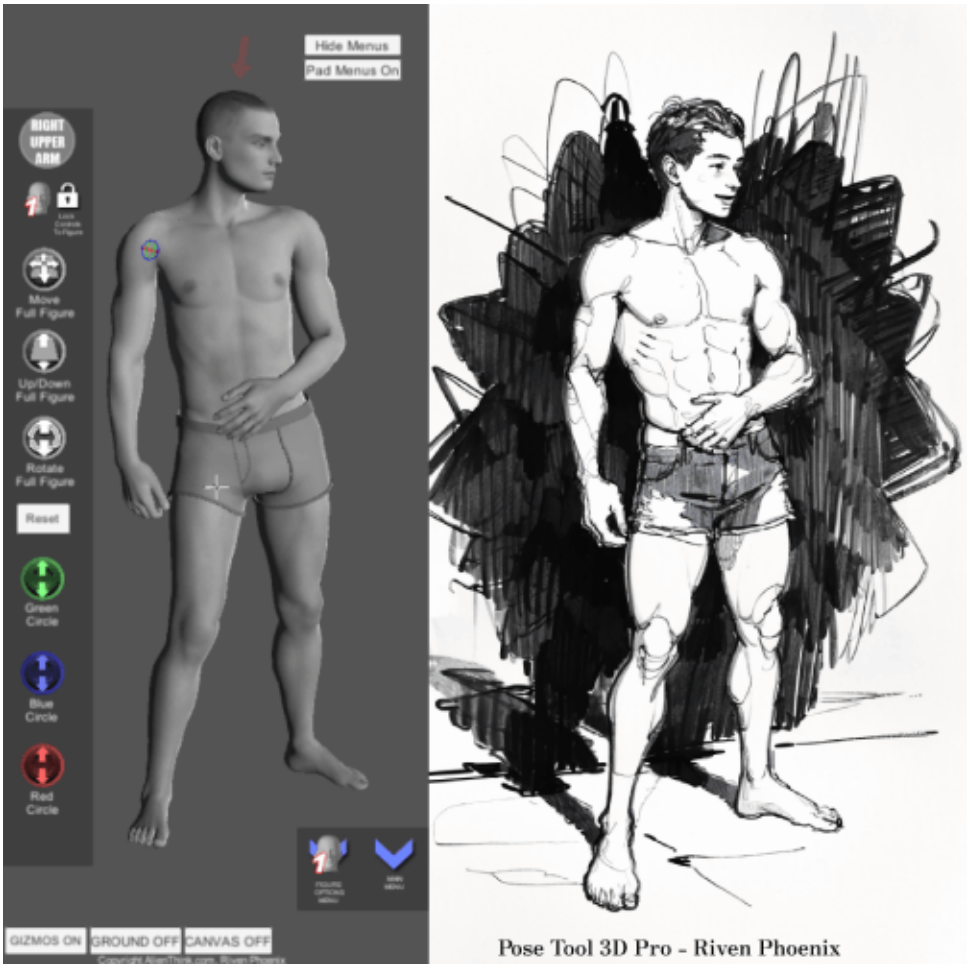

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